

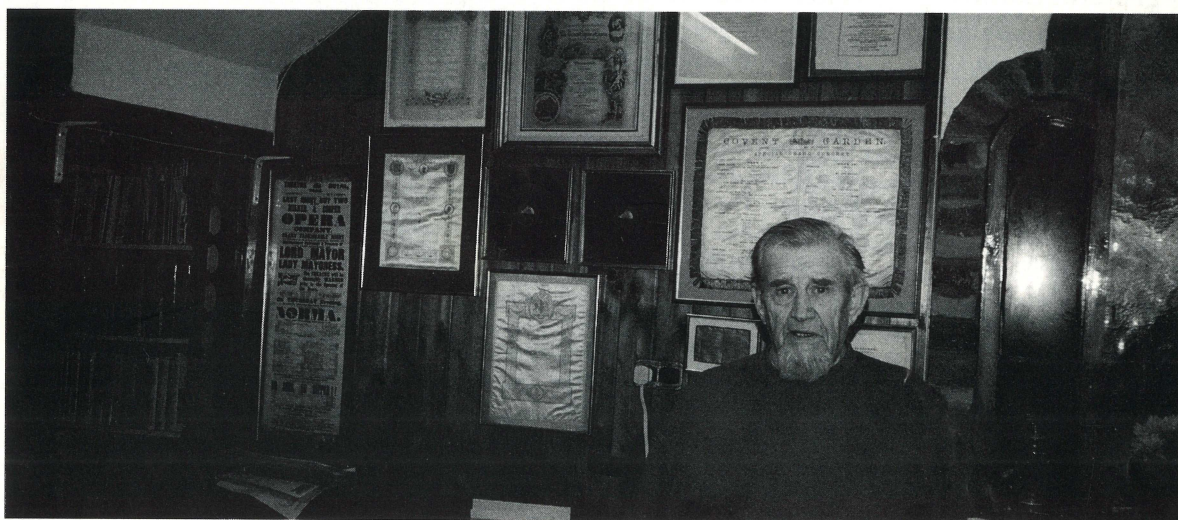
NEWS.letter



Royal
Academy
of
Music

A Most Generous Gift

Donation of an important collection of musical iconography

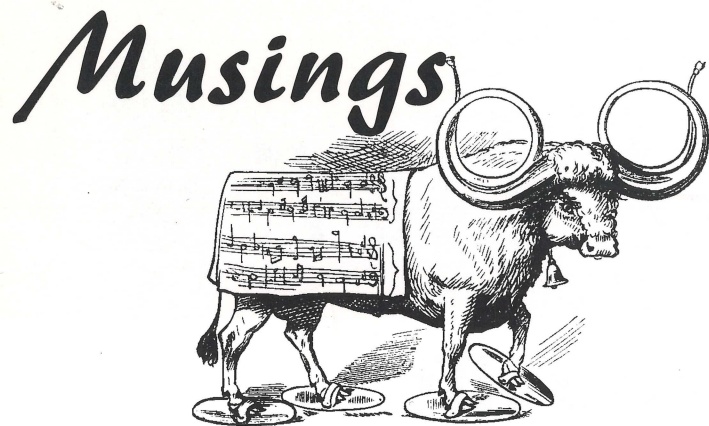


The Academy announces with great pleasure the receipt of an important collection of 19th- and 20th-century musical iconography, donated by the Lucille Graham Trust courtesy of its Chairman, Norman McCann, a former student and Fellow of the Academy. Valued at over £1.5 million, it includes letters and manuscripts from many of the giants of conducting and composition including Puccini, Liszt, Mascagni and Elgar; several hundred vocal scores of operas and oratorios, as well as rare song collections; an extensive collection of gramophone catalogues dating from 1902; silk programmes from the 1820s onwards, of performances at Buckingham Palace, the Royal Opera House and throughout Europe; a large archive of programmes of 20th-century concerts, opera and ballet performances; hundreds of signed photographs and engravings of famous artists, including Paganini, Ravel, Saint-Saëns, Caruso and Irving Berlin; an archive of historic broadcasts; numerous autograph books, artists' contracts and printed ephemera.

Norman McCann, whose many musical achievements include introducing to Britain for the first time such distinguished artists as Kurt Masur, Kurt Sanderling, Martina Arroyo, Libor Pesek, Gabriella Tucci and Plácido Domingo, is delighted that the collection will be housed in the York Gate building which the Academy is about to convert into a 'living museum' for our musical instrument collections and archives.

The Lucille Graham Trust has also endowed prizes for baritone/bass, mezzo and alto, soprano and tenor voices, the first awards of which will be announced shortly.

Inside ... ARTICLES by Hilary Du Pré, Tom Hammond, Baroness Nicholson of Winterbourne, Paul Rissmann, Philip Sheppard, Jonathan Willcocks, Barbara Young.
INTERVIEW with Karl Jenkins, **PLUS** Jonathan Freeman-Attwood on Research Funding for Staff, York Gate Update, **BUSH TELEGRAPH**, **STAFF NEWS** and more ...



With grateful thanks

A dinner was held to mark the retirement of the Chairman, Guy Whalley HonFRAM and members of the Board of Governors who have given such distinguished service to the Academy over a number of years. These included The Lord Armstrong of Ilminster GCB CVO MA HonFRAM, Robert Ogden FCA HonFRAM, Sir Hugh Cubitt CBE JP DL FRICS HonFRAM, Lord Lloyd of Berwick PC HonFRAM and George M. Nissen CBE HonFRAM. The Academy would like to announce the appointment of Sir Rodric Braithwaite GCMG HonFRAM as its new Chairman. Sir Rodric, who was British Ambassador in Moscow from 1988-92, is related to three distinguished Academy alumni: his father Warwick, and brother Nicholas (both conductors), and his cousin William Braithwaite Manson, after whom the Manson Room and Studios are named. New governors and directors also include John Ritblat, Chairman of British Land plc, Nicholas Snowman, General Director of Glyndebourne Opera, and Lord Burns, former Permanent Secretary of the Treasury.

Welcome aboard ...

Welcome to Newscaster John Suchet, who is the newly appointed President of the Friends of the RAM. John's major trilogy about the life of Beethoven, *The Last Master*, was published last year.

Buy it now, and here!

The Jazz Department's latest CD, *A Closer Look*, featuring the jazz orchestra and ensembles, received an excellent review in the *Jazz Journal*, August 1998.

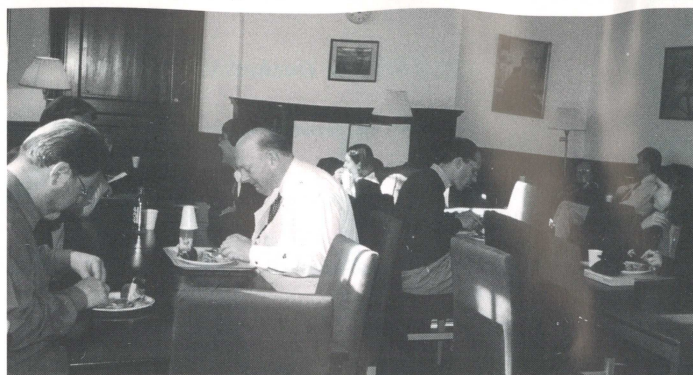
Where Are They Now?

An especially grateful 'Thank You' to all those who helped with the location of former students who left between 1945-70, through the circulation of the large *Where Are They Now?* document. The task of combing through the lists proved to be an enjoyable one for those who responded - a real trip down memory lane. Around 500 new contacts were established and, of course, sadly, many deaths had to be recorded. Some of you will be receiving the *Newsletter* for the first time, so please continue to support us by sending in your own news. It is hoped to prepare a list of leavers from 1971 onwards for whom we do not have current addresses or career information. It has been difficult to respond to each person individually, so please accept our general appreciation for so much hard work and combing through back-diaries etc.

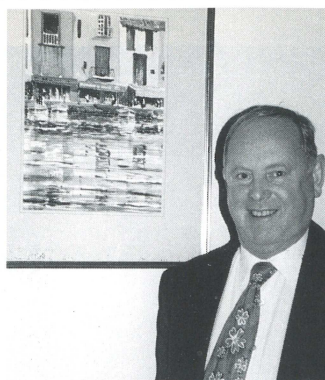
Fads & fashions

The latest fad for brochure artwork is a Website screen, currently used by various musical ensembles, Macmillan's (the publishers), and even the Finnish Institute. With mentions of musicians' websites often coming at the end of a sentence, it has now become difficult to end with a full-stop, which is liable to be mis-interpreted and read as a character.

Nothing to do with music, but landing on my desk is the irresistible *ChocExpress Catalogue* - 20 pages of delights which you can have delivered to your friends - or even yourself if no one is looking. Phone *ChocLine* on 01763 257744.



Professors Sebastian Bell flute, Michael Dussek piano accompaniment, Mark Wildman vocal studies, Terence Charlston historic performance, Timothy Bowers BMus course tutor, Philip White Registrar and administrator Helen Thorpe relax over lunch



Howard Davis with the painting he has kindly donated to the staff dining room

Restorative & recuperative

The very clever transformation of the student common room into a large and wonderful space (thank you to all staff responsible) has meant that the old professors' dining room has been restored for staff use. Among the pictures displayed around the walls are portraits of William Alwyn, Harriet Cohen and Stanley Hawley. Howard Davis, professor of violin, and Tamami Honma, who holds a fellowship this year, have contributed beautiful modern paintings to help make the space an even more enjoyable place in which to eat, catch up with colleagues, read the papers and relax.

Academic Babes

The Academic Studies Office is crawling with new babies and young ones! Congratulations to lecturers Sarah Callis (a son), Peter Sheppard-Skaeverd (son), George Biddlecombe (daughter), Michael Hrbreniak (son) and to Michael and Deborah Allis (formerly BMus Assistant Registrar Deborah Jones), a daughter.



And now some news from Jeremy Summerly, Head of Academic Studies:

William Crotch, the Academy's first Principal, wrote some Variations on 'I know that my Redeemer liveth' from *Messiah*. One of these Variations is to all intents and purposes the Westminster Chimes. They were first used in this capacity in Great St Mary's Church in Cambridge, then various other places copied them. In 1860 they were used for Big Ben, which is why we now hear Dr Crotch's little tune every time we listen to the BBC Radio 4 News.



A recently-acquired drawing by John Nixon of the young William Crotch with Charles Burney, left

Eastward Ho!

PETER SHELLARD, the Academy's Director of Development, writes about the success of the Sinfonia Tour to Beijing and Tokyo, May 1998.



Mr Ma Zhengang, Ambassador of the People's Republic of China (right), Mr Rudy Markham of Unilever plc, one of the Principal Sponsors of the Sinfonia's visit to Beijing last May (centre), and Peter Shellard (RAM Director of Development) at the reception after the Duke's Hall pre-tour concert

I have a sneaking suspicion that it might have been the magnanimous way we accepted our drubbing by the Central Conservatoire of Music at 5-a-side football, rather than any of the splendid concerts we gave in Beijing, which most endeared us to our Chinese hosts. (Let's be generous - having landed barely 24 hours earlier, our team was suffering from jet lag and lack of match practice. Good excuses, anyway ...).

Nearly 50 Academy personnel were involved in this pioneering mission to Beijing, which was led by the Principal and his wife, composer Rhian Samuel. From our teaching staff, Xue-Wei and John Wallace were the concert soloists, and Sigi Nissel and Chris Elton gave masterclasses, and the 37-strong Sinfonia was conducted throughout by Colin Metters. The Sinfonia gave two rousing concerts in Beijing Concert Hall and in the Century Theatre, the latter inducing the first standing ovation anyone - even regular concert-goers in Beijing - could remember, which was perhaps not surprising given the gusto with which Xue-Wei tackled Mendelssohn's Violin Concerto and the subsequent, thunderous performance of Tchaikovsky Symphony No 4 jointly with the China National Youth Symphony Orchestra. As if that wasn't enough, we brought the house down with a short encore of Chinese orchestral music: the audience burst into applause the moment they recognised it. And a great sponsors' party afterwards! It was quite a night.

Tours like these are important for the Academy, for several reasons. They allow us to take our music to our potential markets; interested students from the colleges we visit often ask to be auditioned on the spot; sponsors revel in the opportunity to be

involved with 'such a high-class act' (as one of them put it to me); and, not least important, the orchestra members discover the community spirit which is unique to a tour. The visit to Beijing was an unqualified success on all counts, and the Academy is determined to remain in the vanguard of British efforts to recruit top-quality music students from China in the next century.

After a week in Beijing, we went on to Tokyo for ten days, to continue our recruitment drive in Japan (there are more Japanese students at the Academy than from any other country), and specifically to fulfil an invitation from Tokyo National University of Fine Arts and Music to take part in the concert series marking the opening of their splendid new 1200-seat concert hall. That was a triumph too, as was the concert we gave in Kioi Hall, the second half of which was attended by Her Imperial Majesty, Empress Michiko. (I shall treasure forever the small lapel badge by which her security staff were to recognise the dozen people invited to meet the Empress in the interval - a teddy bear with the words 'Paddington's Marmalade' around it.) Enough rest and recreation were built into the 18-day tour to allow for excursions to Mount Fuji (too much cloud cover, alas, to see it properly) and, in China, to the Great Wall (an unforgettable sight), and I have no doubt that all the students in the orchestra, not to mention the accompanying staff, found the entire trip to be one of the cultural experiences of their lives. It was the third orchestral visit to the Far East which I've masterminded in the last seven years, and by far the most successful.

(This article first appeared in the RAM Friends' autumn Newsletter).

With Grateful Thanks



The Academy is always grateful for bequests and gifts and would like to record its thanks for the following gifts.

The Diana, Princess of Wales Memorial Fund, for endowing a scheme whereby Academy students can

give recitals in children's hospitals. David Gwynn, for an award in memory of his wife Esther Hulbert. David Child, for setting up the Louise Child Instrument Repair Fund. The Lord and Lady Lurgan Charitable Trust, for a new three-year scholarship (Lurgan bursaries have been well known in South African arts circles for many years). The late Nancy Hodgkiss, for a bequest in her maiden name of Nancy Dickinson, to benefit piano students. Mrs Irene Williams, for medals belonging to Edna Seabright, former student. The Early family, for the bequest by Joan Mavis Early, for the benefit of students of singing. The late Josephine Euler, for a bequest to assist a viola student. Mewburn Ellis, Solicitors, for supporting two jazz students during 1998-9. The Kobler Trust, for renewing its important scholarship for an overseas postgraduate. The late Margot Macgibbon for a substantial bequest. The Friends of the Royal Academy of Music, for instituting the Wigmore Award, a competition which gives the winner a concert platform in the Wigmore Hall (Viv McLean, piano, gave the inaugural concert). The RAM Guild for its contribution towards the new backcloth in the Sir Jack Lyons Theatre. Gillian Howard for the kind gift of a Steinway concert grand piano, presented in memory of her parents, Alex and Margaret Howard, and for an endowment for a piano award. Claire Hunter for her continuing support for needy students. Pamela Barnett for her continuing support for needy students. We also thank the 3i Group plc for its 1998 sponsorship of the Sinfonia. John Dickinson Ltd for sponsoring the autumn Symphony Orchestra concert. Edge and Ellison for sponsoring the autumn String Orchestra concert. The EMI Group for its support for the second CD - *Union* - of songs by students on the Commercial Music course. The John Lewis Partnership for its support for our Vocal Studies programme. The Princess Grace Hospital for its annual support. Lady Davis for her efforts on behalf of the Alexander Technique. The Laura Ashley Foundation for renewed bursary assistance for British postgraduates. The Stanley Picker Trust and the Rayne Foundation for renewed bursary assistance. Mr G M Morrison for assistance towards choral leadership. The Leathersellers Company and the Guardian Royal Exchange Charitable Trust for assisting the Music and the Community course. The Purley Guitar Society for a grant to purchase CDs of guitar and lute music.

UNACCOMPANIED BARCODES

Philip Sheppard

Philip Sheppard (1992) studied with David Strange and was awarded the Recital Diploma as well as serving two Fellowships. He has recorded many albums of classical and contemporary music, including the complete Tippett string quartets for Chandos, works by John Woolrich for NMC and by Oliver Knussen for Deutsche Grammophon. He is the cellist of the Composer's Ensemble and The Smith Quartet and has performed in many festivals across the world, both as a classical cellist and an improviser. As well as his 18th-century cello, he plays a five-string electric cello built by Eric Jensen in Seattle, USA.

In January this year, I commissioned a radical new cello from a luthier in Seattle. The instrument has no recognisable cello shape and consists of a set of five strings. The body (what there is of it) is made out of figured maple taken from a 200-year-old barn in Pennsylvania, and the fingerboard is made from red ebony. It looks like a cross between a professional archer's bow and a baseball bat. The strings are conventional, with the exception of a guitar E string on top, and it is not very normal in colour ... it's blue. The instrument sounds like a viol consort, because every note is packed with clear harmonics. However, this particular cello can also play many other instruments by virtue of some clever electronics hidden in its bridge.

I first met my new cello at midnight in the Heathrow DHL depot, straight after playing in an East European pop concert at the Festival Hall. Once I'd worked out how to put it together (did IKEA have some part in its construction ...?) I took it into a recording studio and saw what it could do. Just by sending the sounds and signals throughout simple equipment, I could build landscapes and spaces, play canons and fugues and make some noise ... a lot of noise...

But that's not the really clever bit. The cello can work out what note you are playing, how hard you're playing it and for how long. It then instantly translates this information into other instruments such as marimba, electric bass, piano, blues harmonica, organ, rainstorms, voice samples - whatever you choose. In one piece, I am able to play a different percussion instrument on every single note, whilst the bottom strings act as a bass guitar and the normal cello solos on top.

I started recording with the new cello and soon after finished my CD, *The Glass Cathedral*. I wanted to make a recording that was many-layered, and described enormous spaces. In *The Glass Cathedral* track itself, I wanted the listener to be inside a huge, dark cathedral of sound. Forty-four cello lines interweave in different parts of the building. In *Harrison's Chronometer*, I wanted to depict a vast seascape with a clock ticking away in the cabin of a ship.

I started a record label, Blue Snow, and printed a thousand CDs, mainly to give to concert promoters and friends. I sent a copy to the managing director of Koch, who rang me to sign my record label for an exclusive



distribution contract. The CDs needed to be delivered immediately with their barcode reference, as HMV had just ordered several hundred as a Christmas single. I hadn't ever entertained the thought that anyone would want to buy my novelty silver beermats! Setting up a record label is fraught with considering licences, applying for reference numbers, understanding copyright law and wording ... and I was being given a crash course. I had to ring the Article Numbering Association and the British Phonographic Industry and persuade them to issue an emergency ID number which I could convert into black-and-white stripey patterns. It was - all turned around very quickly and the contracts were signed.

The BBC then picked up on the story and recorded a *Music Machine* programme about the CD, which they broadcast in November. A couple of magazines used it as their cover feature and, since then, things have been really exciting. I have many new commissions on the way from composers in the classical, jazz and pop worlds. These include an Arts Council-funded work by Simon Emmerson and a piece by Joby Talbot from The Divine Comedy which will be premiered in venues from Ronnie Scott's in London to The Knitting Factory in New York. Apparently I can now legally barcode anything - CDs, videos, magazines, vegetables and even farm animals ... maybe I'll stick to playing the cello!

Philip's new CD *The Glass Cathedral* BSNCD1 (on the Blue Snow Label) is available in all branches of HMV or by calling 0467 810560. Philip may be contacted via <http://easyweb.easynet.co.uk/~bluesnow>

GIVE ME MY Yellow Hose ...

'Be flexible,' says TOM HAMMOND (1997), as he weaves a happy tale.

Two little words I think should be stamped onto the foreheads of RAM students as they enter a profession suffering from the cold winds of decline and change in their chosen business. I like to think that I kept my options open during my time at the Academy but, if asked to predict what sort of work I would be doing in my first years as a freelancer, I might not have envisaged performing to several hundred people a night wearing a green dress, yellow tights, fluorescent wig and sunglasses. Yet, for some recent RAM graduates, this is exactly what working for the theatre department at Shakespeare's Globe Theatre has entailed. Pictorial evidence, I hasten to add, has been withheld in the interests of this being a family publication...

Now in its second full year, the reconstruction of the original open air theatre has packed in the crowds, with period productions of the Bard's *As You Like It* and *The Merchant of Venice* and two revivals of contemporary comedies, including Thomas Middleton's *A Mad World, My Masters*, in which yours truly was to be seen breaking the obscenity laws (You may think that I jest, but some of the subject matter of the play in which I took a musical part, particularly diarrhoea and orgasm, attracted complaints and prompted some audience members to walk out). I was working as one of the 'deps' on that production and also on Richard Olivier's production of *The Merchant of Venice*, in which I performed on the sackbutt and natural trumpet, dressed in period costume and playing mostly from the purpose-built musicians' gallery above the stage (see picture).

This was all very much a new experience for me. Theatre music has its very own set of rules, and even its own language, which kept me on my toes: directors and music directors often need to change whole musical cues, where the musicians are placed and even our facial expressions, all at the drop of a hat. Sticking one's hand up and complaining that it's not in the part, or that you are an instrumentalist not an actor, is counterproductive, so the need for flexibility and forethought in this line of work is all the more important. Anyway, we are all in the entertainment business and if you are shy of making a spectacle of yourself you shouldn't be trying to entertain people.

The music itself was extremely disparate between the two plays: some original wind-band music for sackbutts, cornetts, shawm and theorbo, researched by Keith McGowan,



Emily White, Tom Hammond (both left) and colleagues pictured in the Musicians' Gallery during a performance at The Globe Photo: Mr Hammond

musical director Claire Van Kampen and Early Music Adviser Philip Pickett, with some music composed especially for the production by Claire, and a whole chart of zany jazz band music for both sackbutt (!) and modern trombone, again composed by Claire. In both shows it was necessary to memorise music, a skill I would recommend all RAM students to perfect as it has great uses in many situations - it was certainly something I had to brush up on very quickly.

One special aspect about working at The Globe was the ethos of musicians being a part of the acting company, not separated from the 'stage' as can often happen. This involved sharing all the (excellent) facilities the actors enjoy, including dressing rooms, kitchen and green room. Personally speaking, this was one of the great things about working at the theatre, as we were never made to feel that we were a 'clique' of musos moaning about this and that in the pub after shows. In fact, with an MD representing us from amongst the band, and regular formal and informal chats with the management, we were made to feel that we were very much a part of the action, making us all want to give that little extra to each performance.

Perhaps the most inspiring aspect of being a musician at The Globe, aside from being part of an extremely successful Arts project which has no reliance on government subsidy, was just the experience of seeing how profound an effect the genius of Shakespeare and the talent of the acting companies had on the audience. If you haven't been to The Globe yet, you really are missing out.

SAVE A LIFE



Michael Nyman with Hilary Summers

Hilary Summers (1990), whose life was saved through the work of the Intensive Care Unit at the Middlesex Hospital in summer 1996, hosted a charity concert in aid of Critical Care, which supports this unit, in the Duke's Hall in May 1998. She was joined by colleagues Michael Nyman (1965), Jonathan Papp (1988), Andrew West (1988) and sopranos Bethan Dudley (1990) and Rosa Mannion. Due to tremendous support, a total of £10,450 was raised. In spite of the horrors of total lung failure, tracheostomy and two weeks in a coma on a life-support machine, Hilary has returned to her career which, in the next few months, will include performances of *Messiah* in the USA, Spain and France. In early January she will appear throughout Europe, including at Symphony Hall, Birmingham, in Handel's *Rinaldo* conducted by Christopher Hogwood - in which she will sing the role of Goffredo, father to Cecilia Bartoli! For information about donations to Critical Care, contact Hilary through her pigeon-hole at the RAM.

Royal Academy of Music Newsletter, January



It's that man again!

The Library is grateful for the following gifts

From Michael

Gilkes, his mother's (Hester D. Parker ARAM) copy of Monteverdi *Coronation di Poppea*, with her performance markings. Also a collection of vocal music. Collection of *Brass Bulletin*, *Journal of the International Trumpet Guild* and *The Instrumentalist* (Philip Jones); a collection of music (from Simon Rattle); Her mother's (Doris Izzett) certificates for LRAM and ABRSM Advanced Grade in Singing (Mrs H.M. Stapleton); A collection of cello music and copies of *The Strad* Magazine (Ted Holmes); A large gift of music and books (Anonymous); Donation to the Sullivan Archive of two essays and revised index to D'Oyly Carte Opera Company performances (Paul Emill); Gift of miniature scores (Mrs B. Cameron); Gift of CDs by the Bridge String Quartet of Bridge String Quartets (Michael Schofield); Assorted music and books (London Chamber Players); CDs of Estonian composers and performers (Valter Ojakaar and Helju Sepp); Assorted music and books (Graham Griffiths); Assorted biographies of musicians (Peter Hamber); Assorted piano music (Sebastian Bell); CD & video collection of his late father, Arthur Jacobs (Michael Jacobs); His father's (Peter Pirie) music, books and sound recordings (Stephen Pirie); Collection of music scores and orchestral sets (Brian Fairfax); Microfilm of his compositions (Dr Simon Harris); Collection of music and batons belonging to the late Margot Macgibbon and her husband Frederic Jackson (Margot Macgibbon); Manuscripts and early printed music by his ancestors (F-H Barthelemon), Philip Henslowe; Scores of his music (Marcus Blunt); Two CDs featuring Dalia Atlas (conductor Dalia Atlas); A gift from Jonathan Papp - the *Arie Antiche* CD recording by baritone Dmitri Hvorostovsky - in which Jonathan was responsible for selecting the programme and coaching and preparing the songs. And many CD recordings by members of the Academy's Jazz Department.

From Viscount St Davids a copy of Thomas Morley *Plaine and Easy Introduction to Practical Music*, second and 18th-century editions.

Alicia Mary Smith was the first woman professor of composition at the Academy and, in the year of her death, 1884, was elected HonRAM. Ian Graham-Jones has donated to the library manuscripts and prepared editions of her Clarinet Sonata, the Andante for Clarinet and Orchestra and one String Quartet, also edited for publication.

RESEARCH FUNDING AT THE ACADEMY

What does it mean and who gets it?

Vice-Principal JONATHAN FREEMAN-ATTWOOD explains

The Higher Education Funding Council has divided its grant to individual institutions between teaching and research. Whilst this may seem anathema to those for whom teaching is a life-long vocation built upon a form of critical discovery (ie research), the mechanism for tertiary education is a convenient one for the allocation of funding. Assessment of both teaching and research - the Academy has experienced one of each in the last three years - is the periodic pit-stop in the cyclical quality-assurance process which inhabits the sector at large. For research, there is a palpable carrot: a good rating translates unequivocally into money. The same cannot be said for the Teaching Assessment, where no financial loss or gain in the delivery of teaching is formally stipulated or recognised.

During 1996, many of you will remember that the Academy submitted a portfolio of research which was assessed by a panel, nominated by HEFCE. Members of staff who were high-yielding researchers in the period from 1992-6 contributed largely to the overall '5' rating which the Academy was awarded, along with all the other major English conservatories who had submitted (the scale goes from 1 to 5*, 5* being the top rating for internationally recognised research of the highest quality). Not unexpectedly, there has been something of a political backlash from some academic quarters, those who sense that the restructuring of the funding allocation to include conservatoires has deprived them of natural justice: in other words, that research funds, historically the domain of the universities, have been too widely disseminated at the expense of 'pure' academic research. The debate will doubtless continue into the next Research Assessment Exercise (RAE) in 2001, where one can imagine that the conservatoires will need to present very robust research profiles to retain the equal footing enjoyed since being accountable to the HEFCE.

The main stumbling block in the political arena of RAE is the extent to which research in performance is assessed alongside traditional academic research, such as books, articles, papers, reviews etc. Indeed, there are, doubtless, those who feel that performance is a practical and intuitive art far removed from the intellectual processes which underpin, say, historical source study or innovative analytical criticism - ie accepted forms of academic research. The problem with any simplistic argument regarding definition is that the momentum of vocational performance training in conservatoires during the last decade, as reflected in its burgeoning degree culture, has been thrust into a far more vigorous intellectual arena than ever before.

Realised in BMus and MMus courses, this has largely been motivated by the realities of a changing professional context, one in which an acute knowledge of traditions, performance practices, particular analytical techniques and historical frameworks etc inform the instinctive performer towards, hopefully, greater interpretative choices.

Any member of staff is eligible to apply for research funds ... all of us involved in forming research strategies at the Academy are advocates for a thriving research environment, both institutionally and within the music sector as a whole - with performance as the vanguard

Philosophies and speculation on future funding aside, the present does give us something to celebrate: the Academy has received a significant tranche of money to encourage and promote research. A research committee, chaired by the Principal, sits twice a year and considers applications for research. Sebastian Bell, John Wallace, Michael Finnissy, Amanda Glauert and myself are currently serving our terms and we have already allocated a considerable sum to members of staff actively researching in areas which enhance both the profile of the individual and the institution; the mutual benefits extend to the regenerative quality of teaching from those individuals. Crucially, there is also a growing portfolio of research which can be submitted as part of the next Research Assessment Exercise.

For 1997-8 and 1998-9 composition has been well represented (this is an area which straddles university and conservatoire worlds and sits comfortably within any research ethos): Ruth Brychmore has a sabbatical from teaching for 1998-9 for various commissions including a set of canticles, a trombone concerto, a viola sonata and a song cycle for baritone. Paul Patterson and Jonathan Willcocks have recently produced a CD of their compositions for Priory, directed by Sir David Willcocks with the Bach Choir and the Wallace Collection. Cellist and academic, Neil Heyde, has received funds for research into Debussy sonatas (as part of a PhD thesis soon to be completed), some editing projects for Faber and work into 'the new complexity', with a special view to deciphering the performer's role in a difficult repertoire. This complements his work as an outstanding contemporary music cellist and member of the Kreutzer Quartet, whose leader, Peter Sheppard, has also been given funds for his innovative and distinction multi-disciplinary approach to repertoire old and new: from Locatelli to a CD

of outstanding new solo violin works.

A part-sabbatical, where a member of staff is given remission from a proportion of teaching over the year, or a complete absence for a semester, forms the basis for Amanda Glauert's continuing work in 19th-century music; she has recently published an important study for CUP on Hugo Wolf and is working intensively on Goethe and the Aesthetics of Song, whilst Sarah Callis will be undertaking an analytical study of Brahms's Op 91 Songs and continuing study into compositional style in the composer's middle period. Michael Allis, the new assistant postgraduate tutor, will be taking time to complete his book on Hubert Parry and to continue work on a major study of British music and its connections with literature. Nicholas Walker, pianist and supporting studies professor, is undertaking a major editorial project on J.B. Cramer's Nine Piano Concertos with a view to popularising an oeuvre which attracted considerable attention in Beethoven's lifetime (Cramer was Beethoven's favourite pianist and Schumann was an avid admirer). The research fund is also assisting in the next volume of Hamish Milne's much-acclaimed survey of Medtner's solo piano works, up to now recorded on CRD.

From the brass department, research money paid for John Wallace's sabbatical during 1997-8 where the prolific man finished editing *The Cambridge Companion of Brass Instruments* and started a history of the trumpet (from Jericho to Jazz) for Yale University Press. Finally, natural horn virtuoso and professor, Andrew Clark, will be following an EMI debut album with a disc of music by Carl Czerny. His research on this draws fascinating light on a period of chamber music where the horn sits tantalisingly at the cusp of its valveless tradition and new-fangled mechanics. Indeed, this project explores new playing techniques as the valved instrument was gradually introduced, as well as providing insights into changing musical fashions in the second quarter of the nineteenth century.

From the broad range of representation here, it can be seen that any member of staff is eligible to apply for research funds; the Academy is as committed to 'research in performance' as it is to those lecturers engaged in more obviously 'academic' disciplines. Apart from the pragmatic measures essential to retain a good research rating, a healthy Academy is one where its staff are working in an atmosphere of habitual discovery and musical debate. All of us involved in forming research strategies at the Academy are advocates for a thriving research environment, both institutionally and within the music sector as a whole - with performance as the vanguard.

Royal Academy of Music Newsletter, January

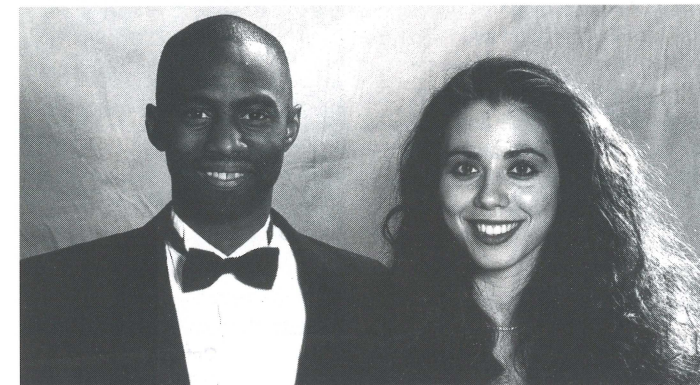
Congratulations to students & recent leavers



Freddy Kempf was awarded Third Prize in the Tchaikovsky Piano Competition in Moscow. Freddy was widely recognised and described as the most talented and deeply musical of the competitors. The Chairman of the Jury twice publicly threatened to resign and, clearly unhappy with the outcome, arranged for Freddy to be given a unique additional cash prize as a special award from the jury in addition to the audience appreciation prize. He was the only competitor invited to perform at both subsequent Gala Concerts and was asked to conclude the Festival with a solo performance which elicited three encores and yet another ecstatic standing ovation, all of which has been televised or recorded on video.

Jeanette Ager (1995) won the 1998 Richard Tauber Singing Competition, and **Dominic Harlan** (1997) won the Ferdinand Rauter Prize for accompaniment in the same competition.

Following successful performances at the Newbury Spring Festival in May 1998 and the Arundel Festival in August 1998, the Micallef/Inanga Piano Duo (**Glen Inanga** and **Jennifer Micallef**) began the new season with a tour of Macedonia, Malta, Belfast, Manchester and finally a



Glen Inanga and Jennifer Micallef

Royal Academy of Music Newsletter, January



A first time? The 1998 Dennis Brain Horn Prize had an all-female cast of prizewinners - Helena Giammarco, Suzie Walker (First Prize) and Anneke Scott (pictured this time with natural horn). Suzie also won the Sidney Langston Brass Prize. Photo Janet Snowman

highly successful Wigmore Hall debut. This debut marked the formal launching of their debut CD album on the Royal Over-Seas League label, which includes works for two pianos by Poulenc, Martinu and Richard Rodney Bennett. Barely a few days later, they won First Prize in the recent John Tunnell Trust Chamber Music Competition, which will lead to tours of Scotland during the 1999/2000 season. Future engagements also include a tour of recitals and concerto appearances under the aegis of the British Council, in the Czech Republic, Bulgaria and other parts of Eastern Europe.

Martin Owen (1996) has been appointed Principal Horn with the Royal Philharmonic Orchestra.

David Brinkley (trumpet) and **Roy Theaker** (violin, 1997) were joint winners of the Croydon Music Festival Advanced Concerto Award.

Chi-Yu Mo (1996) has been appointed Second Clarinet with the London Symphony Orchestra.

Student **James Maynard** has been appointed Second Trombone with the London Symphony Orchestra.

Joel Hunter (1997) has been appointed No 2 Viola with the BBC Scottish Symphony Orchestra.

Gillian Keith was awarded the prize for the best singer, **Simon Crawford-Phillips** the Lisa Fuchsova Memorial Prize for a chamber music pianist and **Mark Kruger**, the Australian Music Scholarship for an Australian pianist and the Sounds Australian Award for the performance of a work by an Australian composer, in the Royal Over-Seas League Music Competition.

Mark Kruger recently won third prize in the Orléans International Piano Competition (20th-century music).

Gary Arbuthnot (1996) won fifth prize in the Markneukirchen International Flute Competition in Germany, and the Special Jury Prize at the First Carl Nielsen International Flute Competition in Denmark.

Tien Yang (1995) and **Anna Sliwa** (1997) were awarded joint third prize in the recent Warsaw International Harpsichord Competition.

Catherine Rattray (1997) was appointed third horn in the Birmingham Royal Ballet Sinfonia.

Tom Cawley (1998) won the 1998 Young Jazz Musician of the Year Competition.

Soprano **Emma Bell** (1998), who won the recent Kathleen Ferrier Award, has also been awarded a Glyndebourne Scholarship to study at the Opera Studio for 1998/9. She recently understudied the title role in Handel's *Rodelinda* at Glyndebourne.

Soprano **Inga Kalna** has won the Inter-collegiate Bruce Miller/Gulliver Memorial Trust Prize.

Guitar duo **Peter and Zoltan Katona** (1997) were one of three prize winners at the 1998 Concert Artists Guild International Competition held in New York, receiving the Nathan Wedeen Award. They were chosen from over 399 applicants.

Richard Lannoy (1996) has been signed to Faber Music. Richard already has a number of short films to his credit, as well as a television documentary, *Beachy Head*, part of the BBC's Picture This series. Richard has recently scored a major British feature film, *The Hit*.

Academy students who were successful in the Continuum Ensemble's competition for musical improvisation, held in February, were **Katherine Baker** flute and **Vicky Wright** clarinet (First Prize), **Steven Termini** piano (Second Prize and the Audience Prize).

Violinist **Benjamin Harte** and pianist **Richard Saxel** (both 1998) won the ensemble class and took fifth prize overall in the final of the inaugural London International Piano Competition.

Cellist **Seeli Toivio** (1998) was awarded second place in the 1998 Lasmo Staffa Music Awards. Baritone **Leigh Melrose** (1998) won the 1998 Lasmo Staffa Singing Prize.

Seeli Toivio and **Ivo Varbanov** (piano, 1998) won first prize in the Palma D'Oro International Chamber Music Competition held in Italy in August. They also won a prize for the best interpretation of contemporary piece in the same competition.

Bass **Tim Mirfin** has won First Prize in the 1998 National Mozart Competition and the Wagner Prize.

The BBC Radio 3 Young Artists' Forum, which has given so many young performers the opportunity for a broadcast recital, is sadly being discontinued. Students and alumni who were selected for the 1998 series, for transmission in the New Year, were **Colm Carey organ** (1994), **Jeremy Young piano** (1994) performing with cellist Alice Neary, **Orit Wolf piano** (1998), **Josep Sancho clarinet** with **Lila Gailling piano**, **Sam Haywood piano**, **The Galliard Wind Ensemble (Kathryn Thomas flute, Judy Elphick oboe, Helen Simons bassoon, Richard Bayliss horn - all 1996)** with **Katherine Spencer clarinet** (1998), and piano-duo **Philip Moore** (1998) and **Simon Crawford-Phillips**.

Alexios Froudarakis (1998) won third prize in the 'Cita da Motta' International Guitar Competition.

Student **Sam Elliot** has been appointed tuba player with Scottish Opera

Graham Mitchell (1997) won first prize in the inaugural Edinburgh International Double Bass Competition held over the summer.

Soprano **Ee-Ping Yee** (1998) won the Premio Orfeo Pamplones Lieder Prize at the Seventh 'Julian Gayarre' International Singing Competition held in Spain.

Sarah Field (trumpet) reached the final of the BBC Radio 2 Young Musicians Competition held in June.

Sara Trobäck from Sweden, a student of Gyorgy Pauk, was awarded the Emily Anderson Prize through the Musicians' Benevolent Fund. **Naomi Timms** and **Ben Nabarro** (both 1998 leavers) also shared in the prize money.

Izumi Mizuta (1997) was a prizewinner in the 1998 Robert William and Florence Amy Brant Pianoforte Competition.

Soprano **Morag Atchison**, recent winner of the Blyth-Buesst Operatic Singing Prize, has been selected to be the soprano soloist in the forthcoming performance of Vivaldi's *Gloria* at the Royal Albert Hall, conducted by Sir David Willcocks, in the 'Concerts from Scratch' series.



Morag Atchison

Junior Academy pupil **Gemma Rosefield** won first prize in the finals of the European Union of Music Cello Competition which was held recently in Oslo. She was also awarded the EMCY Special Prize in the same competition.

Other News

Student composer **Helena Cavan** organised a concert of works by American composers Ruth Crawford Seeger and Joel-Francois Durand at St Cyprian's Church last February, performed by Academy colleagues. More recently she organised a concert in celebration of the 50th birthday of composer Dmitri Smirnov at the same venue, and last June a major concert for Quintiles Transnational Corporation, who have helped with the sponsorship of a promotional CD of works including *Vermont Counterpoint* (Reich), chamber music by Bach, Brahms and Haydn, and *They Stand There Weeping*, which is her own recent composition.

Percussionist **Colin Currie**, who left in June, has released a CD on the EMI Debut series, called *Striking a Balance*, recorded last year with student colleagues **Sam Walton percussion** and cellist **Robin Michael**, performing this time on the piano.

Head of Composition Robert Saxton writes that the department has students' pieces being performed at the Huddersfield Contemporary Music Festival and, in particular, student **Karen Smith** has had a work commissioned by the London Sinfonietta. **Joe Duddell**, a second year MMus composer, is to have three works published by Schott and Co, and **Luis Tinoco** (2nd year postgraduate composer) is one of four finalists in the Journées de la Jeune Musique Competition, held in Marseilles.

A highlight of the **Jericho Ensemble's** recent work was a lunchtime recital as part of the Brass Arts Festival 1998. Other groups involved included the Don Lusher Big Band and London Brass. Future plans for the group include concerts in Cambridge, Newcastle and Bath. For more information please contact Anneke Scott (0181 690 4165 or 0973 304114).



Jericho - Back row - Alex Hills, Richard Ward, Emily White
Middle - John Hutchins, Adam Woolf, Richard Broomhead
Front - Adam Wright, Chris Deacon, Anneke Scott and Jeff Brothwell



Helena Cavan

Canadian pianist **Lila Gailling** gave an evening recital at Canada House with Canadian violinist Isabelle Fournier on 25th Nov. Solo recitals are scheduled for Fairfield Halls, Croydon on 4th May, the Town Hall Arts Centre, Haverhill, Suffolk on 24th April and, with **Josep Sancho**, a lunchtime recital at St Martin-in-the-Fields on 9th March.

Octopia is an exciting new ensemble formed at the Academy and recent engagements have included performances for Basingstoke and Bedwyn Music Societies. Members include **Matthew Billing** and **Karen Fotherby clarinets**, **Claire Webster** and **Connie Tanner bassoons**, **Rachel Bell** and **Lindsay Wood oboes** and **Steven James** and **Nick Woolmark horns**. Future engagements include at recital in St Martin-in-the-Fields and performances for the Lancashire Concert Series. They would of course be delighted to hear from anyone who might like to discuss a booking. Further information from Karen on 0181 960 6294.



Octopia
Nick Woolmark, Rachel Bell,
Matthew Billing, Steven James,
Claire Webster, Connie Tanner and
Karen Fotherby

Royal Academy of Music Newsletter, January

VIOLINS & TREE-RING ANALYSIS

Violin maker and repairer
JOHN TOPHAM
has been looking at the Academy's Stradivarius violins

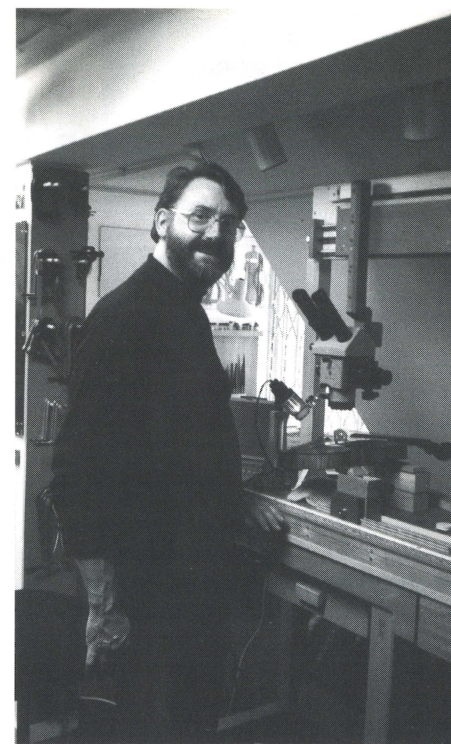
The majority of violins around today were made many years ago by makers who embodied in their instruments the rich traditions of the renaissance and the baroque; traditions which makers today follow almost religiously. The history of these early makers has always been fascinating, and many books have been written about them. Makers from Italy, such as Antonio Stradivarius, Joseph Guarnerius Del Gesù and Joannes Guadagnini have often been featured, as well as those from elsewhere in Europe such as Jacob Stainer, Jean Baptiste Vuillaume and Benjamin Banks, to name but a few.

In these books, the intricate style and superb craftsmanship of the makers have always been emphasised and analysed in great detail. However, the basic materials they used such as the wood and varnish ingredients have never been so well described. The problem may, of course, lie at the door of the makers themselves. Few wrote down what they did and even fewer described what materials they used. Historians are usually left to sift through old documents to gain hints of what was generally used by craftsmen of that period.

In recent years dendrochronology, or tree-ring analysis, has come to the aid of this kind of research. With its ability not only to precisely date the wood used for the fronts of instruments, but also to show relationships between the pieces from different instruments, some insight into the working practices of makers can be gleaned.

Some years ago Dr Peter Klein, a dendrochronologist from Hamburg University, measured all the instruments at a Guarneri Exhibition held in New York. A report of his research is included in a book about the exhibition recently published by Peter Biddulph. Klein found that much of the wood was relatively young compared with the attributed dates of the instruments. In some cases, the youngest part of the front was only a matter of two to three years older than the time the instrument was made.

There is a long-held notion that wood used by the classical Italian makers was kept for a long time before use in order to allow it to season well, thus providing the best possible Royal Academy of Music Newsletter, January



John Topham Photo Janet Snowman

tone quality. The evidence provided by Klein seems to contradict that idea.

More recently, I have been able to do a lot of work on various instruments made by Stradivarius, and particularly those owned by the Royal Academy of Music. I have been able to date the wood on these instruments very accurately and, again, have found that the difference in years between the youngest part of the wood and the attributed date of the instruments is relatively small. More work has to be done to show a distinct trend, but this evidence supports the fact that classical Italian makers may generally have used fairly fresh wood, contrary to the standard view.

Dendrochronology is a well-established science in the climatological, archaeological and art-historical fields, but it is in its infancy concerning violins. However, what has been revealed so far has been intriguing and enlightening and it is well on its way in providing a useful tool for historians in the future.

A pause to refresh



Librarian Kathy Adamson takes a welcome break in the York Gate foyer during the moving of the programme archive donated by Norman McCann, to the RAM. Trombonist Mike Lloyd plays on in the background, whilst also acting as 'conciierge'.

After Henry?



Retired plastic surgeon Philip Lebon, has been taking classes in sculpture and art. He has already produced a bust of Henry Purcell from portraits in the National Portrait Gallery, and is currently working on a bust of Delius. Anyone interested in buying a Purcell or Delius, or commissioning another bust, is welcome to contact him on 0171 935 0424. Philip studied clarinet at the Birmingham School of Music prior to becoming a doctor.

Portuguese composers donate contemporary scores

ANYONE INTERESTED IN EXPLORING works by 20th-century Portuguese composers? **Luis Tinoco**, a student on the MMus Course, has kindly donated to the library works and recordings by Carlos Azevedo (*Obsession* for piano solo), Alexandre Delgado (*The Panic Flirt* - solo flute), *Langara* (solo clarinet), *Antagonia* (versions for both viola and cello solo), String Quartet; Joao Pedro Oliveira (works for orchestra, organ, string quartet, piano, violin and clarinet solo, for orchestra/soprano/magnetic tape and live electronics and string sextet, with a CD of electronic and computer music); Fernando Lopes-Graca (music for cello and piano and mezzo-soprano and piano). *Mirrors* for piano solo, *Fragmentos* for solo clarinet, *3 Quadros para Almada* for chamber ensemble, Sérgio Azevedo - Sinfonietta for Strings, *Coda* for chamber ensemble; Luis Tinoco - *Secret Green* for alto sax and piano, string quartet; Joao Rafael (solo works for piano and clarinet as well as ensemble) and the published score of his own string quartet.

Luis now has two printed scores available should anyone be interested in a performance. String Quartet is published by Camara Municipal de Cascais/Casa Verdades de Faria (00 35 11 468 0477) and *Secret Green* for alto sax and piano published by Musicoteca (00 35 11 346 2653). Parts are available for both scores. His piece *A Way to Silence*, written for the Donatoni Festival at the Academy, was selected among the four finalists of the International Composition award 'Journées de la Jeune Musique' in Marseille, and was performed by the Ensemble Télémaque in November in the final concert of the competition. It will also be recorded on CD.

YORK GATE ...

An Update

The Academy is now into the second year of its ownership of Nos 1-5 York Gate. Every room in the building is being used for teaching, practice and some offices. But soundproofed the building is not! Plans for refurbishment are now well advanced. These include the complete stripping out of York Gate itself with the 1960s-style offices to be replaced by soundproofed practice rooms and studios and elegant rooms to display the Academy's collections, as well as a new 120-seat concert room which will link York Gate to the main Academy building. Student MARINA WILSON has been talking to Principal CURTIS PRICE.

York Gate was acquired eighteen months ago with a grant from the Heritage Lottery Fund on the condition that a focus of the development was a museum to house many of the Academy's wonderful instruments and archive. To date, the Academy has received £8 million in grants. Plans are now in the final stages. There are two phases in the project - the first is the development of the York Gate building itself and the second is the construction of a new rehearsal and concert room, situated at the basement level in the present car-park between York Gate and the main Academy site. There will be access and walkways between the three separate structures.

The Grade 1-listed John Nash building is to accommodate archive storage, a publicly accessible museum and teaching and rehearsal spaces. Previous bomb damage and a 1964 transformation into offices left only the main facade and two end-walls as the remaining original features, the later works being of no particular architectural quality. This will enable the extensive remodelling of the internal spaces.

The museum is conceived as a 'living museum' with exhibition rooms opening on to workshops where the public can view instruments being maintained and perhaps even built. Visitors will be able to view for the first time treasures such as the manuscript of Purcell's *Fairy Queen*, the original score of Gilbert and Sullivan's *Mikado* and the piano at which Elgar wrote his *Enigma Variations*. Unlike many institutions which exhibit musical instruments, however, it is the intention to create an environment which will not only serve as a place to display the collection, but which will be committed to preserving most instruments in playing condition to be used in frequent concerts, master classes and recitals.

The ground floor will house the central exhibition of some of the most treasured objects, and in place of honour will be the Royal Charter granted by King George IV in 1830, accompanied by other objects associated with the Academy's history. A second

section will show collections associated with some of the world's great musicians, ranging from a marquetry table said to have belonged to Mozart, and batons and a music stand owned by Wagner, to letters by Beethoven, Chopin and others. The first floor will house the string instrument exhibition, along with the luthier workshop and some teaching and practice rooms, and the second floor will be home to the brass exhibition and workshop. Archival material, including valuable manuscripts, will be on the third floor, along with more practice rooms.

The rehearsal and concert room between the two main buildings will be at basement level with enough space to rehearse an 80-piece orchestra. The roof will be a stainless steel-clad barrel vault structure, with glazing at the south end facing a sunken courtyard and foyer area, and all three buildings will be linked by a corridor at basement level.

Construction of phase one is planned to begin the day after Graduation this coming July, and phase two is expected to begin in April 2000. During reconstruction, the building will be entirely out of commission, which means the logistics of practice,

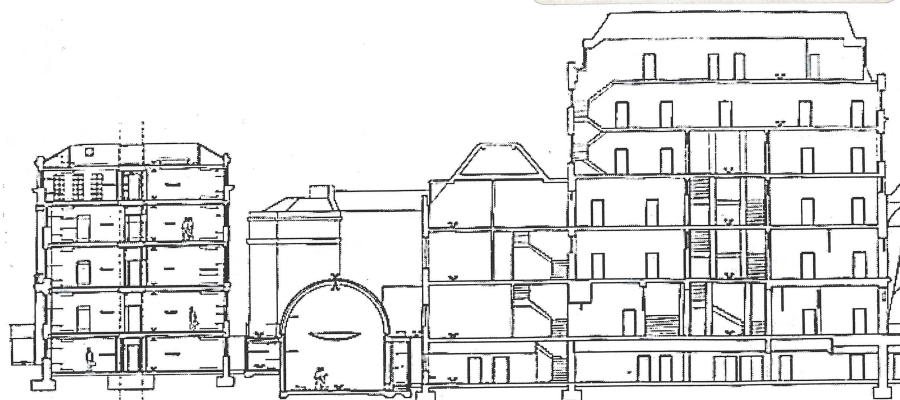


The front entrance to the York Gate building, in use throughout this year Photo David Mansell

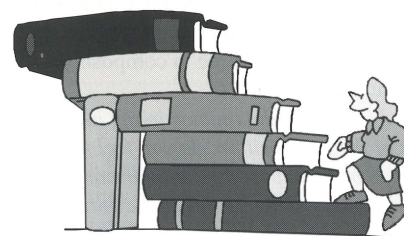
teaching and rehearsal space will need thorough thinking through.

Because of changes in government policy, it is highly unlikely that the project will receive any further Lottery funding. However, a viable financial plan for the refurbishment has been worked out and more than half the money is already in place. The plan will depend on the help and support of Academy alumni, and the brochure about York Gate, which is included with this Newsletter, outlines a fund-raising campaign headed by former Academy student Sir Simon Rattle.

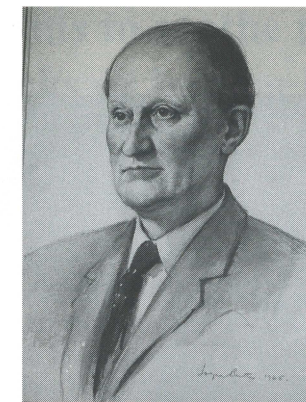
On completion, everyone will be even more proud of their association with the Academy, there will be many more practice rooms (most important) and the general public will have access to some of the wonderful treasures donated to our national institution.



The Front cross-section diagram, from Marylebone Road, of how the RAM will 'look' in 2001



Read all about it



Sir Thomas Armstrong RAM Collection

Happy 90th Birthday to former professor Howard Ferguson, whose memoir *Music, Friends & Places* has recently been published by Thames Publishing. As well as offering a picture of aspects of English 20th-century musical life, his close involvement with the celebrated wartime National Gallery Concerts is detailed and there are perceptive pen-portraits of figures such as Gerald Finzi, Harold Samuel and Arnold van Wyk. ISBN 0 903413 34 5 at £9.95.

Also published by Thames are *These I have met ...* reminiscences by former professor of percussion James Blades, with a foreword by Evelyn Glennie (ISBN 0 905210 77 8, £12.50), and *Take a Deep Breath*, a guide to the working of the singer's voice, by Henry Cummings, a former student, professor and head of vocal studies at the Academy (ISBN 0 905210 96 4, £11.50). Finally, *Composing Mortals*, by Terry Hiscock with caricatures by John Minnion, is a series of 80 essays about British composers, including many former students and staff of the Academy's (for example Granville Bantock, Arnold Bax, Lennox Berkeley, Alan Bush, Eric Coates, Rebecca Clarke, Sir John McEwen and others - ISBN 0 905210 62 x, £14.50). Thames Publishing may be contacted at 14 Barlby Road, London W10 6AR.

The Contemporary Music Centre of Ireland publishes *New Music News* (ISSN 0791-5268), which is issued three times a year and is available free, as well as a resources and facilities sheet, CD catalogue, directory of Irish Composers etc. An archive transfer project is underway to copy material from the sound archive of RTE, the Irish national radio and TV station, and make it available to the public. Contact Nicola Murphy, Administration Officer Tel +353 1 661 2105 or visit the centre's website: www.cmc.ie. Also of great interest is the *Irish Music Handbook*, a mini-version of its British relation, available from the Irish Music Information Centre. This contains list of performance venues and organisers in Ireland. Available from the above contact.

Royal Academy of Music Newsletter, January

Norman Tattersall's revised and updated version of *Singing In A Nutshell* is available from William Elkin Music Services, Station Road Industrial Estate, Salhouse, Norwich, Norfolk NR13 6NS. Tel: 01603 721302. Dame Felicity Lott has written the delightful foreword: 'A Dozen Dos and Don'ts - Singers! Come out of your shells, and follow the advice in this little gem of a book! I wish I had thought of it - or had found it earlier. Excellent advice for us all'.

Cellists will soon have an up-to-date book which will inform them about most aspects of their instrument: construction, history and literature; cello playing and teaching; repertory; performance techniques and cello virtuosi through the ages. Look out for Robin Stowell's *Cambridge Companion to the Cello*, due for publication in 1999. A contributor to this book is Margaret Campbell, author of *The Great Violinists* (Elek/Granada, 1981) and *The Great Cellists* (Gollancz, 1988). The former book gives the lineage of many of the Academy's teachers, former and present including Erich Gruenberg, György Pauk, Ralph Holmes, Norbert Brainin and others.



David Rattray, the Academy's Instrument Custodian, wrote several sections of the new publication, *The Violin Book*, on Brescian and Cremonese makers and those from other major Italian centres. He also contributed a chapter on Restoration (Outline Press £50, consultant Robin Stowell 1972). David, a regular contributor to *The Strad*, is currently part of a team working on a book on British violin making, based on the successful exhibition held at the RAM last Easter by the British Violin Making Association.

Sir Thomas Armstrong

CHRISTOPHER REGAN reviews *Thomas Armstrong - a Celebration by his Friends - Compiled by Rosemary Rapaport* (Thames Publishing, London, 1998. ISBN 0 903413 78 7. £14.95). Sir Thomas was Principal of the Academy from 1955-68.

Thomas Armstrong was an inspiration to countless people during his lifetime, and the tributes in this volume reveal that he will continue to be so throughout the lives of those who came under his spell. The upward of 60 contributors (some, like him, masters of eloquence in their own right and others who make no such claim) might be thought to have covered every facet of this highly talented individual - but there are doubtless many other cherished memories of him that remain private. There is, inevitably, a degree of repetition in the text - but this adds to the richness of the whole.

From a very early age, Thomas Armstrong engendered respect for his musical gifts and was a delight to his companions. He and my father first met, as fellow-choirboys, around 1908 when the Chapel Royal and St Peter's Church, Eaton Square provided the treble line at meetings of the Madrigal Society. As a child I enjoyed my father's recollections of the little tricks the boys got up to while Sir Frederick Bridge directed the singing, which was preceded by a good dinner.

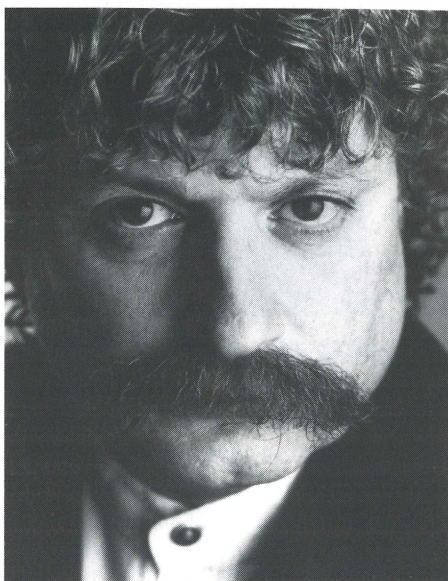
This book portrays affection but avoids sentimentality. Thomas Armstrong as well as being delightful, could be disconcerting, even difficult - doubtless with good cause usually. To have encountered an intensively gifted man, with an unequalled capacity for inspiring his fellow-musicians to excel themselves, is one of the recurring themes of this book and that's surely not a bad thing to be remembered for.

As well as giving those who knew him a fuller knowledge of his gifts and humanity, the book records a prodigiously hard-working and generous life. Rosemary Rapaport is to be congratulated on assembling vignettes of Thomas Armstrong from such varied viewpoints and this aspect of the volume is admirably complemented by the many excellent illustrations. I feel very privileged to have been invited to write this review.

A CD of première recordings of Thomas Armstrong's music, to commemorate the 100th anniversary of his birth and which includes *Passacaglia*, *Friends Departed*, *Fantasy Quintet* and *Six English Part Songs* (soloists Janice Watson and Stephen Varcoe with the London Philharmonic Orchestra and Choir), has been released on Chandos. With grateful thanks to the RVW Trust.

WHAT Influences YOUR WRITING?

KARL JENKINS (1967) *has found universal success with his various recorded works. He is at present, through his 'Adiemus' and Karl Jenkins Ensemble works, one of the world's best-selling composers. Last month saw the release of 'Adiemus III - Dances of Time', the third of the Adiemus albums. Along with several major commissions and 'Adiemus' live concerts which are scheduled over the next few months, he is going from strength to strength. First-year Media Music student GUY DE VILLIERS talked to Karl during his recent visit to the RAM.*



Karl Jenkins Photo Mitch Jenkins

Do you use a sequencer to aid your compositional process?

Not for *Adiemus*. The concept behind *Adiemus* was to use a classical base - a symphony orchestra and classical forms - on top of which the vocal sound is ethnic or world music. The music is very traditionally orchestrated. But I have used sequencers in other areas such as commercials.

In terms of orchestration, do you think sequencers can replace instruments in the compositional process?

No. I think you can only learn about instruments by working with them, and learning from scores. My bible is the same as everyone else's, just a catalogue of Western European music. I get my inspiration partially from German/Austrian Romantic music, especially Strauss and Mahler. If you want to learn about scoring, there's no better place to go. Ravel, too, was a wonderful orchestrator. In addition, there's a brilliant orchestration book by Cecil Forsyth; it's ancient, but is now reprinted.

Why have you made such prominent use of the recorder in your Adiemus work?

I use the recorder to capture all the ethnic and world music inflections that are central to the *Adiemus* concept. Really it is more about players rather than instrument. Pamela Thorby is such a wonderful player with the ability to bend notes. If she played quena (a South American flute) in the same manner, I could well have used that.

Despite your classical oboe training at the RAM, you went on to do a lot in the commercial idiom. Which side do you see as more important in your composition palette?

The classical side, I think. I moved towards jazz because at that time there was no outlet for writing tonal music within a classical framework; the atonal music which was around at the time didn't appeal to me, and I found that I could write within the jazz framework, be tonal, be happy with it and,

most of all, be accepted, as that was the norm. So I worked with Ronnie Scott and later Soft Machine. Obviously experiencing different musical cultures helped me in composing media music.

If melody takes predominance in the initial stages of the composition, do you feel that melody is more important than harmony?

No, the melody always implies the harmony progression. Melody and harmony work together, and I never work solely from a chord sequence. They both arrive at the same time and they are both dependent on each other.

Because of the lack of lyrics, does this mean your melodies have to be well constructed and planned?

I never approach the melodies from an academic basis, but when I look at them later they always do have some of those qualities. I suppose I've been at it for so long that it's almost second nature for them to be well-structured.

What advice would you give to an aspiring young composer?

There are really two things you need - to have some talent, and to be lucky. In the commercial world you need to be versatile, especially if you want to be all-embracingly successful. If you have a good classical background, and other influences like jazz and rock, you should be able to turn your hand to most things.

Alan Bush - a new Composition Prize

The Academy announces the Alan Bush Composition Prize, donated by the Alan Bush Trust. The Trust, which is a registered charity, was founded in October 1997. Its principal objective is to foster greater public awareness and appreciation of Alan Bush's music, which has been sadly neglected in recent years. The five Trustees are all members of Alan's family and include Dr Rachel O'Higgins and Catherine Hinson, his daughters. It has adopted a three-year plan which includes the establishment of an administrative structure, developing information resources and mounting short-, medium- and long-term projects. Its first year it has initiated two major ones - endowing the Alan Bush Composition Prize at the RAM, and giving financial support to a recording of Alan's organ music to be performed by Robert Crowley (1978). The year 2000 is the centenary of the composer's birth (22nd December 1900) and the Trust is planning to stage a concert in London. It would be interested to know of any groups or organisations who have their own plans to celebrate this occasion. Please contact Michael Hinson, Hon. Secretary, Alan Bush Music Trust, PO Box 6989, 127 Halton Road, Sutton Coldfield, B73 6BR. Tel 0121 355 3265. Email info@alanbushtrust.org.uk. Also visit the website: www.alanbushtrust.org.uk, where there is a select list of Alan Bush's compositions.

Royal Academy of Music Newsletter, January

'Music hath charms to soothe the savage beast' To soften rocks or bend a knotted oak'

(*William Congreve, *The Mourning Bride* l.i)

Baroness Nicholson of Winterbourne, EMMA NICHOLSON, studied piano, cello and singing at the Academy from 1959-62. She is currently lead candidate for the Liberal Democrats in the South East Region for the European Parliamentary elections on 10th June 1999

are not even given that opportunity.

We must remember that children are the future of our country, that their education is paramount to who and what they'll become. Who can predict the consequences for our society if children are not taught the value of music?

Is there an alternative to having music as part of the curriculum? The government think so. On 24th June this year, Chris Smith, the Secretary of State for Culture, Media and Sport, announced a new initiative - the creation of a new Youth Music Trust - with the aim to improve music teaching in schools. The Trust will receive £10 of Lottery funding every year from the Arts Council of England. Its trustees, who include the rock stars Sir **Elton John** and Mick Hucknall, the conductor **Simon Rattle** (1974), the opera singer **Lesley Garrett** (1979) and the entertainer Richard Stilgoe, are to make decisions on which schools and local authorities will be awarded money for music tuition. Lottery money is making significant contributions to the number of musical instruments in schools, and the Arts Council of England has now made 354 awards to this end, totalling £19,438 million. So a pat on the back for Chris Smith for trying to bridge the inexcusable gap left by the last

'THE FIRST SCRAPE'



'Music has charms to soothe the Savage breast', Dedicated to the Young Gentlemen of the Royal Academy of Music, published by James Balcock, London, 1836

government. He has saved music tuition from the brink of extinction, but the initiative is, at best, only a temporary measure.

Experts are concerned that this initiative does not measure up to the local authority schemes of 15 years ago. While compulsory music lessons fade in importance for the government, it is becoming harder to ensure that all children share the same advantages. The decline in music teaching must be reversed, for the good of all children. I sincerely hope that one day, music will be given the protection it deserves from the savage beasts (with apologies to Congreve*) of government.

Playing & listening



Accompanying the Sinfonia on its visit to Beijing last May was the artist Bob Brown, 60-70 of whose watercolours of sights and scenes in and around Beijing have been on display in the Mall Galleries, London. Above is Bob's painting of John Wallace with student Chris Horn in an Academy practice room.

Royal Academy of Music Newsletter, January

Vengerov Masterclass

The masterclass given by violinist Maxim Vengerov at the Academy a few months ago features in a new made-for-television film about him by Simon Boughton, to be shown some time next year. This was an unforgettable evening in the Duke's Hall, and the young violinist's personality truly stamped itself on the audience and the trio of students, Sara Trobäck, Ben Nabarro and Ilka Lehtonen, who participated in the event. Watch the TV schedules!

Meeting in Malta



David Elyan, Chairman of the Friends of the Academy, with pianist Joanna MacGregor (1983), in the Presidential Palace, Valetta, Malta. Joanna has recently been appointed to the Arts Council of England

THE LONDON BACH FESTIVAL

Bach's music provided the inspiration for former student and professor PAUL STEINITZ to found the London Bach Festival. MARGARET STEINITZ writes about the collaboration between the Academy and the Festival.



As the months go by between now and the end of the century, our minds are being focused upon many things. The need to make new 'millennium' resolutions takes on a different meaning in our quest to learn from our past mistakes and strive to create a better world. We musicians have a very important part to play in all of this as, through our work, we can constantly remind people of the very best the human being can produce when often we are surrounded by the very worst. In the year 2000 for example, we shall remember one truly unique musician who trod this earth over 250 years ago, the most illustrious member of an immensely gifted musical dynasty lasting nearly three centuries - Johann Sebastian Bach. It is through this event that I hope we in the London Bach Society and at the RAM, through the London Bach Festival, shall be able to look the new century in the face with optimism, thanks to the initial encouragement by Sir David Lumsden when I first approached the Academy, and now with the backing of Dr Curtis Price.

Regarded often as 'highbrow' and unapproachable, even incomprehensible, JSB's music has still touched many lives, sometimes anonymously, and it is his vast corpus of music which has rightly received the attention it deserves this century more than any other time since his death in 1750. To this day, the rights and wrongs of Bach performance practice are rich fodder for the 'expert', whether they are backed by hard evidence or not! Half-a-century ago, ignorance abounded and it was the desire to make all Bach's music better known in this country, when only a small portion of it was actively promoted, which provided the inspiration for Paul Steinitz (1909-88) to found the London Bach Society in 1946, an organisation now dedicated to establishing and promoting an annual Bach Festival. This series is held in the autumn and seeks to create opportunity and enhance scholarship as an extension and development of the Society's work.

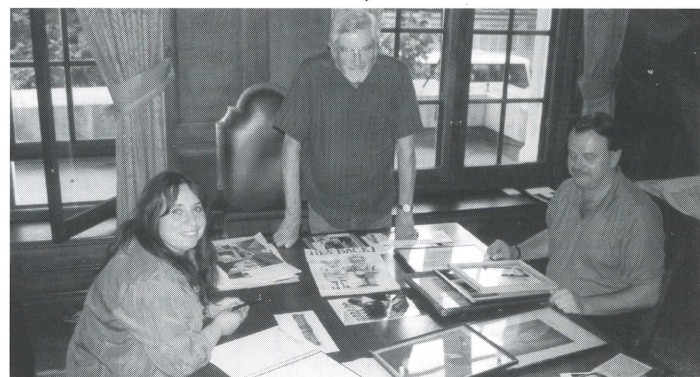
Paul was a student, professor and consultant professor at the RAM, therefore it was appropriate that a collaboration should be established between the LBS and the RAM in the Festival, involving the various departments sharing a common interest and enabling the students to participate in some specially created events to complement their studies. This we have done and these are open to the public, so valuable experience is also gained. The mainstay Festival musicians are leading international Bach exponents, but the series seeks to show the wider world that high-class music-making is also assured for the future. It is proving to be a very successful meeting of minds and one which I want to see developed into the new century, so forward planning is a key factor when plotting the events. This past Festival, for example, kick-started the Bach anniversary year and included music by those who both influenced him and who were also influenced by him. We hope to show that even a Festival devoted to one named composer can stimulate, challenge and inform in a lively, contemporary way and enable a wide range of events to be devised involving a large number of people.

RAM Guild gives its support to the Academy's first Ensemble CD



Norman Tattersall, Chairman of the RAM Guild, pictured with brass players James Arnold trumpet, James Maynard trombone, Tom Hammond trombone/sackbutt and Adam Woolf trombone/sackbutt at a reception following the release of the Academy's first Ensemble CD, which was sponsored by the Guild (See page 37) Photo Janet Snowman

Book here ... well, soon



Janet Snowman, Robin Golding and Peter Shellard sorting pictures for the book which Robin is writing on the history of the Academy. Over the summer many items from the archive were photographed. The book will, we hope, be published in 1999. Photo Rita Castle

Thank you also to ...

Margaret Bennett (1953) from Malvern for the beautiful photographs dated 1921 of former Academy pupils Alice Bartlett and Eileen Usherwood, both taught by her mother who was herself a student at the Academy. Family medals from her mother Erica Stevenson were given by **Ruth East** (1947), plus a copy of *Chronicals of the RAM* by Billiken Martin and Tommy Ford-Snow. A red Academy sash was donated by Mrs Irene Williams. Barry Sterndale Bennett kindly lent us a poster of a fund-raising concert for the Academy given in 1834 by Giulia Grisi with Signors Rubini and Tamburini, among the most famous singers of their day. We are also grateful to Mrs Catlin, wife of Denis Catlin, for the gift of an old Academy badge, and also received was a beautiful photograph of **Sir John Barbirolli**, who attended the Academy from 1912-16, signed 'Tito, London 1917'. We would like to thank the donor and regret that it arrived without an accompanying letter, so enabling us not to be able to do so. This will form part of the display during our Barbirolli Day in March. Mrs L. Wallace has also donated five medals awarded to her mother, Miss **Lizzie Teify Davies** (married to the musical director, Walter Meyrowitz, who conducted performances with the Carl Rosa Opera Company), along with newspaper cuttings and a programme and photograph of her mother. Finally, we are also grateful to Mary Deverson, who so kindly donated the drawing of Liszt mentioned in the last issue, for a photograph of Sir Henry Wood with an as-yet-unidentified orchestra.

Royal Academy of Music Newsletter, January

HILARY & JACKIE

HILARY DU PRÉ, who studied flute at the Academy, is co-author with her brother, Piers du Pré, of 'A Genius in the Family - an intimate memoir of Jacqueline du Pré'



Hilary du Pré (1962), Christopher Finzi (1957) and their daughter Teresa (1985).

About five years ago my brother Piers and I started dreaming, then facing the reality of writing a book about our sister. For years I had been turning down requests to write Jackie's biography. Much had already been written about our family. All too frequently facts were incorrect or twisted and motives misunderstood or wrongly attributed. Despite the upset, disbelief and often fury it caused to the family, I still resisted, until yet another biographer visited us. Access was requested to all our Jackie memorabilia, and we knew that again an outside interpretation would take place. That was the trigger. With tremendous family support and excellent advice from friends who knew the publishing world, we began our self-imposed and daunting task.

My training was in playing the flute and piano; my brother's in flying aeroplanes. So, armed with these backgrounds, we began writing. It was decided that, to give us the necessary flow, we should talk and answer questions on tape. This we did for four months until our agent, Mark Lucas, summoned us to his to his office. 'Hil, you're not telling the truth.' 'Mark, I am.' 'No, Hil, you're not telling the whole truth. You're only talking about Jackie. Where were you, your brother, your parents? What was life like at home, on holiday? How were you all together? What were your likes and dislikes? How did you and Jackie affect each other? All this and much more we need to know. How we would love to know all about Bach, Verdi ... There are too many gaps, Hil. I don't know what should fill them in but, if you don't, they will be filled for you by those who don't know. Go away and write everything.'

Mark's words were a shock to me, but I knew he was right. He had hit the perfect nail on my head and I suddenly felt released.

Royal Academy of Music Newsletter, January

Over the next four months, and for the first time, I wrote, in the form of an extremely long letter to my mother, the story of our lives.

So that is how the book originated. It is not a biography, but Piers' and my memories of Jackie and our family. It is simply what happened. We offer the reader our view from within.

Imagine my utter astonishment when Mark rang to say he had chosen a company to make a film based on our book. He assured me that Oxford Films was completely honourable and would look after us. Yet another world was opening in front of me.

The two producers, Andy Paterson and Nick Kent, and the director, Anand Tucker, had read the first draft of the book and were keen to meet us. I remember Anand explaining, 'The moment you turn a camera on, you're making subjective decisions: the questions you decide to ask, or not ask, the aspects you decide to focus on, or not. We want to be totally honest, to honour the spirit of Jackie, but it will inevitably be our take on the story.'

Despite warnings about the film world, we instinctively trusted them and, as is so often the case, our instincts have proved to be correct. We had many meetings with them and the script-writer, Frank Cottrell Boyce, when they asked innumerable and probing questions. Huge wheels were grinding into action while Piers and I were reorganising, cutting and rewriting our book. Several more drafts were to follow. I was so busy with the book I almost forgot the film until I had a call from Barrington Pheloung, the composer, who asked if, as children, we had any specially loved music. I told him of our holiday song which I wrote for him. It is now the main theme.

When the script was finished, the film-

makers visited us at Ashmansworth to tell Piers, my husband Kiffer (**Christopher Finzi**, 1957) and me the story-line of their film. They came for dinner and we sat around the dining room table with our meal in front of us. Anand, who was nervous, took a breath, and began.

From the very start, his descriptions were so vivid we were immediately transported. He clearly envisaged every shot, every detail - his involvement was total. His perceptions were profound and his sensitivity to all the characters portrayed was heart-warming. For me, it was extraordinary. I was borne along on his wave, totally absorbed and identifying with the scenes he was portraying, and yet listening to a very moving story, of my sister and me. When he came to the end, two hours later, we all had swollen faces and congealed food in front of us. He had completely understood our story.

Now I have seen the film, *Hilary and Jackie*. Mark was right: Oxford Films has been wholly sympathetic to the essence and spirit of the book. The script is imaginative and compelling; the actors, without exception, are outstanding. To me, they all ring true. Barrington has skilfully woven the Elgar and other cello works into his own supportive composition. The only recording used of Jackie's is of the Elgar. **Caroline Dale** (1983) has done a brilliant piece of 'cello acting' on the soundtrack, playing all the other works. Under Anand's committed direction, everyone has captured our particular openness and vulnerability.

As a family we had an instinctive way of communicating, understanding one another's feelings intuitively without the need for words. This direct method of response withers under judgements cast by those who cannot respond and are unable to listen openly. These critics impose their own locked-in views in often angry terms, which has made the book divisive. For this reason, I am eternally grateful to Oxford Films and all those involved in the making of *Hilary and Jackie*. They have listened, and have responded with sympathy and extraordinary skill.

The film *Hilary and Jackie* will be released in January 1999 starring Emily Watson as Jackie and Rachel Griffiths as Hilary.

A Genius in the Family - an intimate portrait of Jacqueline du Pré by Hilary du Pré and Piers du Pré is published by Vintage (ISBN0-099-27478-7) @ £7.99. Hilary and Christopher Finzi's daughter, Theresa, left the RAM in 1985, and Hilary's mother, Iris Greep, also studied at the Academy.

Bush Telegraph

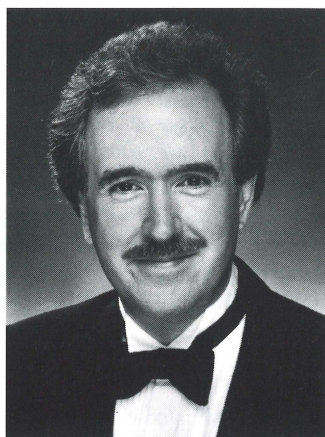
Keep sending in your News - Wake up Australia, the USA, Hong Kong and all those who are abroad! News of those who left prior to 1960 is particularly welcome.



Rosie Ashe (top, Photo Robert Carpenter Turner) and Jonathan Cohen (bottom)

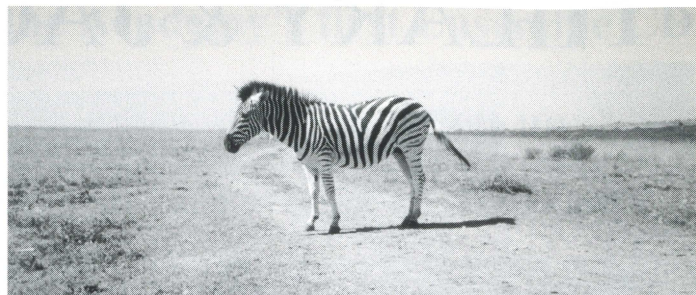
Rosemary Ashe (1974) and **Jonathan Cohen** (1967) presented their show *The Killer Soprano* at the Latchmere Theatre, Battersea, during October. Rosie, who created the role of Carlotta in *Phantom of the Opera* and has taken lead roles in *Oliver!* and *Les Misérables*, has also appeared in television productions including *The House of Eliott*, *The Music Game* and *An Audience with Ronnie Corbett*. Most recently she created the role of Viv Nicholson in the new musical *Spend Spend Spend!* at the West Yorkshire Playhouse. Rosie played the Fairy Godmother in *Cinderella* at the Oxford Playhouse over Christmas, and Jonathan presented and conducted concerts at the Royal Albert Hall for Raymond Gubbay. Their recent CD, also entitled *The Killer Soprano* (Dress Circle CORD1), received the same critical acclaim in the national press as did the show. Go and buy it!

Colin Andrews (organ, 1977) continues his international performing career from his home in North Carolina, USA. Recent engagements have included service as a jury member for the second time at the J P Sweelinck Competition in Gdansk; recitals at the National Cathedral, DC and in Virginia, Minnesota and West Virginia; and a compact disc of Bach organ works recorded at Clifton Cathedral, Bristol. Colin visited the UK (St John's, Smith Square, Chester and Winchester Cathedrals and a third visit as tutor and performer to Oundle International Festival), Germany, Switzerland, Italy, plus a 24-recital tour of Europe in solo/duo combination with his wife Janette Fishell, also a concert organist. In 1999 they will perform 32 recitals across Europe at many major Festivals and principal Cathedrals. Last summer Colin and Janette performed at the National Convention of the American Guild of Organists where he also lectured about British organ music and performed **Paul Patterson's** (1968) organ toccata *Fluorescence*. Plans include a third tour of Asia, a new CD of works by Liszt and a new work written for him by American composer Mark Alan Taggart, inspired by the music of Howells. He continues his activities as a teacher, church musician and organ consultant.



Colin Andrews

A zebra crossing ...



Direct from Africa, with thanks to Joanne Rozario (1993), who has been appointed Principal Clarinet with the Kwa-Zulu Natal Philharmonic Orchestra, joined recently also by Niall Webb (1997) second clarinet. Other members of the orchestra are Geza Kayser (1991) first violin, Jenni Meade (1995) co-principal double bass, Julie Duncan (1987) principal piccolo, and Philip Riordan (1995) principal cor anglais



Kenneth Alwyn (1951) at the microphone acknowledging his Award for the Best Film Music Recording, with the Royal Ballet Sinfonia, of scores by Georges Auric, Alan Rawsthorne, Benjamin Frankel, Gerard Schurmann, Tristram Carey and John Ireland, during the 1998 Gramophone Awards ceremony at the Royal Festival Hall. Pictured with Sheridan Morley

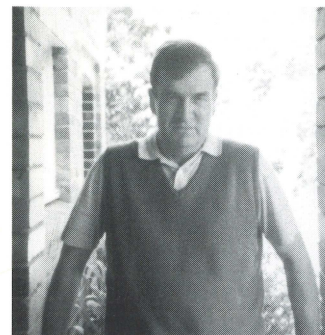
Christopher Axworthy (1972), has announced plans for the coming season of the Teatro Ghione in Rome, whose concert programme he directs. Distinguished musicians performing there include Rosalyn Tureck, Ruggiero Ricci, Dame Margaret Price and José Van Dam. This season has begun with concerts by tenor Giacomo Aragall, soprano Raina Kabaivanska and a memorial recital for Shura Cherkassky with pianist Nelson Goerner. Full marks to Chris for his elegant brochure designs. You can look up the Internet site: www.ghione.it or email: ghione@pronet.it for booking details.

Lesley Bishop (1979) is the daughter of composer **Betty Roe** (1952), and her father is the publisher John Bishop (Thames Publishing). She is currently Co-Principal horn with the RTE

Symphony Orchestra and performs frequently as guest soloist with the National Symphony Orchestra of Ireland. Off the concert platform, Lesley holds professional qualifications in massage therapy and marketing, and enjoys varied interests including tennis and wine appreciation. Her four documentaries for RTE FM3, celebrating the Golden Jubilee of the NSO of Ireland, were well-received and several other projects are underway, including an 'audio diary', leading up to a performance of the Mozart Horn Concerto No 4. Her ambition is to own and ultimately drink a bottle of Chateau Margaux 1966. **Betty Roe** (1952) has had a hectic year of festival adjudicating and workshops and much composing. Her Millennium piece for choirs is shortly to be published. She very much enjoyed tripping the boards as pianist in a production of *A Chorus of Disapproval* and as Lady Fane in *Patience*. 1999 looks to be a similarly energetic year. Her other daughter, **Soo Beer** (née Susan Bishop, 1979) has been writing music for BBC Schools programmes.

Happy 50th birthday to **Michael Berkeley** (1970). This event was celebrated with a concert from the **Nash Ensemble** (which was founded at the RAM and named after the Nash terraces behind the building), with whom he has been associated since Academy days and which featured his Clarinet Quintet, *For the Savage Messiah* (for piano, string trio & double bass) and *Winter Fragments* (voice and ensemble).

Trevor Barnard (1949) writes from Victoria, Australia: 'My



Trevor Barnard

solo CD of J S Bach transcriptions and modern Australian piano music has been issued by Divine Art (2-5005). Transcriptions include two by Busoni and one by Hess, and Australian composers featured are Margaret Sutherland, Nigel Butterley and Felix Werder. My article, *Basic Pedaling Techniques*, appeared in the September issue of the American magazine *Clavier*. This area of piano pedagogy is somewhat neglected and I am delighted that the article went to press.'

Nigel Benson (double bass, 1987) is currently playing with the Orquesta Sinfónica de Castilla y Leon in Valladolid, Spain.

Lynton Black (1984) writes: 'After a tour of the British Isles with the D'Oyly Carte Opera Company with over 120 performances as Dick Deadeye in *HMS Pinafore* and 130 performances as Frank in *Die Fledermaus*, I have subsequently recorded this role for Sony Classical. I played Antonio in *Le nozze di Figaro* opposite Bryn Terfel and under the direction of Nikolaus Harnoncourt at the International Salzburg Festival, before returning to sing the title role in *The Mikado* for the D'Oyly Carte Opera Company, including a week at the Royal Festival Hall, some 15' in the air on stilts. I accomplished this feat over 100 times without falling off! My concert schedule includes oratorio in this country and abroad, most notably in the Netherlands, including performances of Elgar's *Dream of Gerontius* with Anthony Rolfe Johnson and conducted by Vernon Handley. I also joined **Gillian Humphreys** (1963) on a tour of the Far East in a programme of opera and lighter music, and was principal star in a programme of Gilbert and

Sullivan in Bangkok for the British Ambassador and friends. I then sang Superintendent Budd in Britten's *Albert Herring* at the Garsington Opera Festival before returning to Salzburg for a revival of *Figaro*, and went on to perform the role of Plutone in Monteverdi's *Orfeo* for the Barber Institute in Birmingham before making my debut at the Opéra National de Paris at the Bastille Opera House as the Notary in Strauss's *Der Rosenkavalier*, later broadcast on Radio 3. I was invited by the 1998 International Opera Director of the Year, Herbert Wernicke, to create and perform a one-man show based on the diaries of Samuel Pepys, mainly spoken but with music by Purcell, Lully and even Pepys, both sung and played (harmonium, recorder and cello!). A song written by Pepys, *Beauty Retire*, provided the title of the evening. The ten performances in English, chronicling the diaries over ten years, was enthusiastically received and will be transferring to the City of London Festival, hopefully in 2000/1. This year saw my debut as Bartolo in *Figaro* for the new Grove Park Opera in Hampshire, conducted by Elgar Howarth, a return to Salzburg again for *Figaro*, this time conducted by Sir Charles Mackerras, before returning to Paris for a revival of *Der Rosenkavalier*, opposite **Dame Felicity Lott** (1973). Lynton is currently in rehearsal as Achilla in Handel's *Giulio Cesare* for his debut at the Basle Opera House, and next year will be performing Ajax II in *La Belle Helene* in the Aix-en-Provence Festival, Antonio in *Le nozze di Figaro* at Paris Opera and Sciarone in *Tosca* for his debut at La Monnaie, Brussels.

Jill Buesst (now Lockhart, 1945) left the Academy in 1950. Two children and three grand-children later, she is still playing the piano and teaching, for 25 years at the St Albans High School for Girls and presently at the St Albans Music School. She has also greatly enjoyed her concert work.

News from **Stephen Bingham** (1985) and **Brenda Stewart** (1984) and the **Bingham String Quartet**. Stephen and Brenda have moved to Norfolk. The

Quartet recorded two concerts at Bangor University for broadcast on Radio 3 (works by Beethoven, Tchaikovsky and Shostakovich), and completed a tour of over 30 concerts for the NFMS with clarinettist David Campbell. They also recorded pieces written by Richard Brown, one of the musical directors at the Royal Shakespeare Company, for a BBC Education programme called *The Songcatcher*. Filming involved playing in a small street adjacent to Windsor Castle, during which Stephen had to lean forward and play while following the movements of a small live mouse at his feet, and Brenda played a tune representing a fox whilst one of the BBC crew, sitting behind a bush, moved a stuffed fox around in an attempt to make it look real. In June the Quartet, along with the London String Soloists (which Stephen directs), returned to Malta for concerts as part of a festival in Valletta. The Quartet's annual chamber music weekend at The Gateway Arts Centre in Shrewsbury was attended by five groups, and in September they gave a lecture recital in King's Lynn, with a potted history of the string quartet covering about 280 years in 100 minutes! As well as her work as second violin with the quartet, **Sally-Ann Weekes**, (1995), has been working with the National Theatre providing music on-stage for a touring production of *The Prime of Miss Jean Brodie*, and also touring with the Rambert Dance Company. Stephen has also been playing electric violin with the group Ragatal, with whom he has recorded a CD. He is also undertaking web-site design and related services under the name Con Brio. Email him for information or have a look at www.con-brio.com

The **Paul Booth Quartet** received a Jazz Services National Touring Support Scheme grant for their new tour. Performing with the group are Alex Wilson/ **Tom Cawley** piano/keyboards, **Orlando Le Fleming** bass/ electric bass, **Mark Lloyd** drums and Paul saxes/wind synth. Paul won the 'Most Promising Jazz Player of the Year' under 21 at the age of 16, and the 'Young Jazz Player of the Year Competition'. He has toured with leading UK Latin jazz

groups such as Roberto Pla's Latin Jazz Ensemble, as well as The Supremes, The Drifters and Sax Appeal, and has also recorded for the Australian Broadcasting Commission. Out of 400 entrants, he became the first non-American to win the Clifford Brown/Stan Getz Fellowship in Miami, where he was introduced to Dave Grusin who invited Paul to perform with him. He also performed at the International Association of Jazz Educators' Conference in Atlanta, Georgia.



Paul Booth (top) and Lawrence Bradley (below)



Lawrence Bradley (1978) writes: 'Since leaving the RAM I have spent most of my career overseas, first in Singapore as a clarinettist with the Singapore Symphony Orchestra and, for the past 15 years, in the USA. Although most of my time is now spent teaching (one of my former students has recently been appointed Associate Principal Clarinet with the Philadelphia Orchestra), I remain active as a performer. I have been preparing for a performance of Frank Benciscutto's Concertino for Clarinet and a live broadcast of solo clarinet works on Seattle's Classic King FM. I would love to hear from contemporaries - I can be contacted at lbradley@upsd.wednet.edu

Bassoonist **Sarah Burnett** (1993) was invited to give a recital on 20th-century English music for bassoon and piano at the International Double Reed Society's conference in Tempe, Arizona in June - the second time she had been asked to represent Fox, the manufacturers of her bassoon. She performed works by Vinter, Hurlstone, Elgar and Richard Rodney Bennett. Sarah is Principal bassoonist with Glyndebourne Touring Opera. As a member of the Marais Ensemble, she will give a recital in the Park Lane Young Artists' New Year Series in early January.

'You just never know who is sitting in your audience,' writes **Janet Canetty-Clarke** (1956), who had proof of this recently when she conducted the first All Women Chamber Orchestra of Austria (of which she has been a Guest Conductor since 1984) in a concert in May given with the Ditchling Choral Society as part of the 1998 Brighton Festival. A few weeks later she had a telephone call from a member of the Committee for the 'Women of the Year Luncheon' asking if she would agree to her name being proposed for an invitation. Her work promoting women in music had been noticed by a member of that audience. Die Erste Frauen-Kammerorchester von Österreich was formed in 1983 to highlight the continued exclusion of women players from the top orchestras in Vienna: women were not even allowed to audition. Circumstances have changed and recently the Vienna Philharmonic finally agreed to audition women instrumentalists. It is a special joy to Janet that the female double-bass player who has just been accepted into the Vienna State Opera Orchestra is a past member of the All Women Chamber Orchestra, and this is often the first step into the Philharmonic. 'The Ditchling Choral Society, of course, has no restrictions over gender,' she writes. Having given the first performance of Heinrich Gattermeyer's *Credo* and sung Mozart's *Ave Verum Corpus* and his C minor Mass with the Austrian orchestra, both in the Minoritenkirche in Vienna last February and the Brighton Festival in May. She looks



Janet Canetty-Clarke (left) and Pamela Chilvers (right)

forward to performing Bach's *B minor Mass* with The Holborne Players (soloists **Sarah Blood soprano** (1998), **William Towers counter-tenor** (1998) and current students **Olivier Dumait tenor** and **Rodney Clarke bass**) in next year's Brighton Festival.

Prior to leaving the RAM, **Colm Carey** (1994) was awarded the Julius Isserlis Scholarship from the Royal Philharmonic Society (the first organist to gain this award). This enabled him to study in Switzerland for two years with the celebrated organist Lionel Rogg, where he was awarded the Premier Prix de Virtuosit  avec Distinction on completion of his studies. Colm is currently Organist of HM Chapel Royal St Peter ad Vincula, within the Tower of London, and pursues an increasingly busy concert career. London engagements this year have included concerts in St John's, Smith Square, Brompton Oratory, and a recital for the Royal College of Organists, and future plans include an appearance on BBC Radio 3's Young Artist's Forum, recitals in Sweden, Canada, USA, Britain and Ireland, and a d but solo CD, to be recorded on the Van den Heuvel organ in the Duke's Hall, for Meridian Records.

Andrew Claxton (1972) won the Oxford Town Hall Centenary Composers Competition in May 1997 with the specially composed *Spires and Spirits*, conducting the City of Oxford Orchestra. His best-known piece, *Sanvean*, co-written with Lisa Gerrard when he was with Dead Can Dance (1987-93), was chosen by the Health Education Authority for its immunisation advert, and was nominated at the 1998 British Television



Advertising Craft Awards (Best Re-Recorded Music). He is currently working with Gintare (USSR's leading female singer/songwriter in the 1980s), who has recently signed to EMI, and Meltdown (George Haslam's 12-piece jazz composers ensemble). His latest TV score was for the BBC1 Inside Story documentary *Drug Raped*, in August. He is also composer for Silent Spaces, a new multi-media project where all participants are adopted, and he would like to hear from anyone interested in taking part (you have to have been adopted!). Tel: 01865 865654.

Percussionist **Tina Crowley** (1994) has been appointed the first-ever female NCO (Corporal) in the Royal Marines. Tina joined the Royal Marines Musicians upon leaving the Academy and, as well as performing as a soloist in the Royal Albert Hall and elsewhere, has recently featured on their new CD.

Pamela Chilvers (n e Hughes, 1973), a music therapist and pianist, has brought out a CD entitled *The Therapeutic Piano* which is available at  12.99 +p&p directly from her (tel. 0118 947 8291). The pieces, including both her own compositions and well-known music, are all at a 'heartbeat' tempo of approximately crotchet = 80, and are suitable for the management of stress and for relaxation.

After completing two years of postgraduate study in violin performance at Indiana University with Mauricio Fuks, **Suzanne Casey** (1996) has been awarded a place in the New World Symphony Orchestra in Miami for up to three years,

along with cellist **Veronica Freeman** (1997). Members are auditioned from all the music colleges in the USA and the orchestra is under the artistic direction of Michael Tilson Thomas. Both are very much looking forward to the challenge.

Pianist **Graham Caskie** (1991) gave a concert in aid of the charity Turning Point in the Duke's Hall in October. Graham was a semi-finalist in the 1998 Scottish International Piano Competition, and was recently awarded Honorary Membership of the Birmingham Conservatoire.

Nicholas Cooke (violin, 1990), is currently working with the Orquestra Sinfonica Portuguesa.

A concert to celebrate the 70th birthday of **Peter Crump** (1954) was held in Leicester on 21st November, when his compositions, including Rondo for organ on *Stabat Mater*, *Life, Love and Sin's Round* for tenor and piano, Forty-four variations on *La Folia* for violin and piano, Prelude for organ on *Old Hundredth* and *Whitsunday*, for tenor and piano were performed along with works by Corelli, Purcell and Bach. He continues to compose, is teaching piano by the Suzuki method, and is also busy in the role of Secretary of the Central Composers' Alliance.

After 23 years as Principal Flute in the Royal Liverpool Philharmonic Orchestra, **Colin Chambers** (1955) will be retiring from the orchestra at the end of the 1998/9 season. Colin's son, Guy, is musical director to Robbie Williams and his youngest son is a Chorister at King's College, Cambridge. His wife, Caroline, is a cellist in the RLPO.

Catherine Davis (1989) writes from Australia, with news that she was married to Gregory Thiele last December and gave birth to Marta Grace in October this year. Prior to this event, she was busy in her post as Lecturer in Piano at the University of Newcastle in NSW, performing with the Australia Ensemble, various instrumentalists and the Czech tenor Leo Vedic ka in *The Diary of One Who Disappeared*



Catherine Davis with baby Marta

(Jan cek). This was part of a series of concerts of the composer's complete piano works, performed following a year's sabbatical in Prague during 1996. Catherine embarks on a doctoral degree in 1999, exploring Czech repertoire. She reports: 'Marta has ten long and strong fingers and may be well suited to the piano, or even viola, with her stretch!'

Christine Graham Duncan (n e Sandberg, 1965) writes: 'I am living an hour's drive north of Harare, Zimbabwe, married to a tobacco farmer. I teach privately and do a little adjudicating and some accompanying. I also run two women's choirs and have to be both conductor and accompanist. Last year I accompanied the Bauket Area Choir for their 'Voices for Hospice' performance of *Messiah*. It was exciting being part of a world-wide event. I do a little solo performing, both piano and singing, but these days it is rather low-key.'

Raymond Dring (1965) writes: 'Singing was my second study, but as a tenor it has earned me a living for the last 35 years. I am currently a member of the English National Opera Chorus. I performed with the BBC Singers from 1972, at Glyndebourne from 1973 and with Phoenix Opera in the 1970s.'

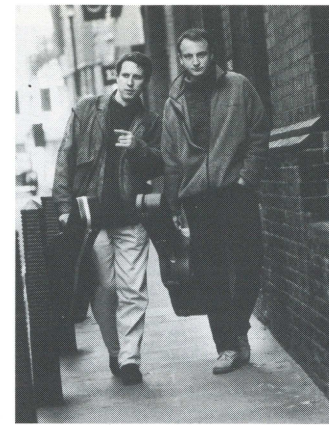
Amanda Dean (1992) has recently left Ernst & Young's Entertainment tax group and is working on a freelance basis. Her own clients are self-employed musicians and actors, for whom she provides business accounting and personal tax and services. As well as continuing with her singing career, she is in the process of setting up a home recording studio. For

information please contact 0181 202 3804 or email amandaj.dean@btinternet.com.

Pianist **James Dick** (1965), Founder and Artistic Director of the International Festival-Institute at Round Top, Texas, premi re *Rising Light*, a choral-fantasy for piano, soprano, tenor, children's choir, mixed chorus and orchestra by Chinary Ung (1989 Grawemeyer Prize). In February James Dick premi re in New York (Alice Tully Hall), Paris (the Salle Gaveau) and in the Purcell Room, a solo piano work by Claude Baker, composer-in-residence with the Saint Louis Symphony Orchestra and Professor of Composition at Indiana University), based on four poems by Walt Whitman, *Flights of Passage: from Silent Sun to Starry Night*. In June 1999 he will perform Mozart Concerto No 23 with conductor Christopher Hogwood. His 1999 Fall tour of the USA and Europe will include another premi re, a fantasy after *Shiva's Drum* by American composer Dan Welcher. Plans to record the complete works for piano and orchestra by Beethoven with the Texas Festival Orchestra and German conductor Stefan Sanderling are underway.

Martin Douglas (tuba, 1995) is now the Music Development Officer for Skye and Lochalsh Young Music Makers, and is interested in hearing from former colleagues who might like to come up and give workshops. Please telephone him on 01478 612111/fax: 01478 612121. Martin is married to **Fiona Mackie** (piano, 1996).

Mark Eden and Christopher Stell (Eden-Stell Guitar Duo, 1994) have enjoyed a successful year. In January they gave a recital at the Purcell Room as part of the Park Lane Group Young Artists' Concert Series to rave reviews in *The Independent*, *The Times* and the *Evening Standard*. They have also released their debut CD, *Pastourelle* (Docker Records, DR228/277) featuring works by Herbert Howells, Rameau, Brouwer, Assad, Castelnuovo-Tedesco, Daquin, John Johnson and Stephen Dodgson). In July they won the South-East Musicians' Platform which gives



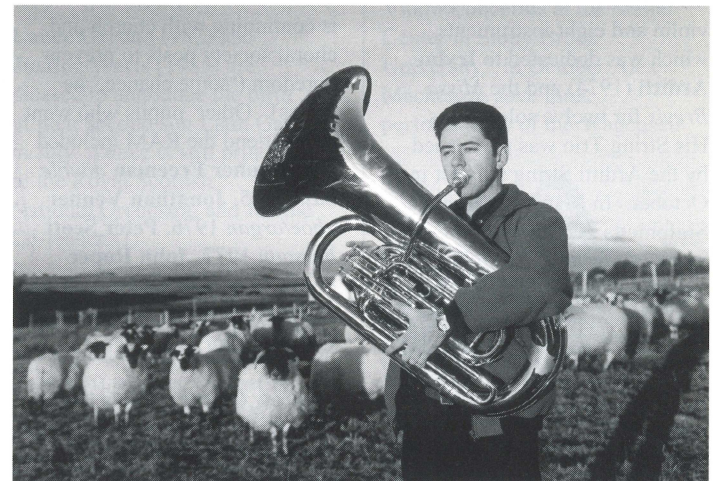
Guitar Duo Christopher Stell (left) and Mark Eden (right)

them two years' representation in that area and culminates in a Wigmore Hall debut and a new commission. They have also been invited to perform at the Ivor Mairants Memorial Concert at the Wigmore Hall (22nd February) with an all-star line-up including jazz guitarist Martin Taylor, Carlos Bonell and flamenco guitarist Juan Martin. Mark and Chris have given recitals at many festivals throughout 1997-8 including the Iserlohn Guitar Symposium and 'Bach Works' Luneburg (both in Germany), The Guitar Festival of Great Britain, the Dillington, Penzance and Bath International Guitar Festivals, Windsor and Great Elm Festivals, and a Live Music Now! tour of Belgium. Future engagements include a tour of Germany with the Amadeus Guitar Duo, performing concerti by Joaquin Rodrigo and Gerald Garcia as part of the Expo 2000 celebrations. For further details of *Pastourelle* or any future engagements, please contact Mark Eden at PO Box 142, Orpington, Kent BR6 0WT, or email

edenstell@guitarduo.demon.co.uk or check their website: www.guitarduo.demon.co.uk

Kate (Mavis) Elmitt writes: 'We visited Singapore for six weeks during the summer, giving masterclasses and private lessons whilst my husband, Bob Wilkins, worked in the Asian Storytelling Festival (the only European invited). Together we gave the first performance of our new cabaret show *Tiptoe through the Minefield*, which we have continued to perform since returning to England last month. We're very excited by this venture in which we've been coached by Keith Warner, who next year directs *Lohengrin* at Bayreuth and in which we poke fun at marriage and relationships with the help of our friends Mr and Mrs Beethoven, Ms Betty Roe, Mr Liszt, Ms Penny Mackay, Mr Mozart, Mr Sondheim, and others. We now have bookings in Northern Ireland, Singapore and Switzerland. Otherwise I continue teaching, adjudicating and examining and doing concerts with my piano trio (including cellist **Catherine Wilmers**), as well as school shows and music for functions. We have also set up a website, which has resulted in contact with people all over the world.'

Roderick Elms (1973) visited Canada in April, giving several concerto performances with the Winnipeg Symphony Orchestra conducted by **Bramwell Tovey** (1975). His second set of Christmas Carol arrangements has been published - the first set were performed by the Toronto



Martin Douglas and Friends. Anyone interested in doing workshops on Skye? Please contact him directly (see left)

Symphony Orchestra in their traditional Christmas Concert.

John Emeleus (1960) continues to enjoy an active musical life in Christchurch, New Zealand, where he is Head of Music at the Christchurch College of Education. He conducted the Christchurch Philharmonia last year and has been involved as Organist/Choirmaster at St Paul's Anglican Church since 1980, as well as adjudicating in music festivals around New Zealand. John remembers with particular affection Howard Ferguson, Paul Steinitz and Frank Britton, his teachers.

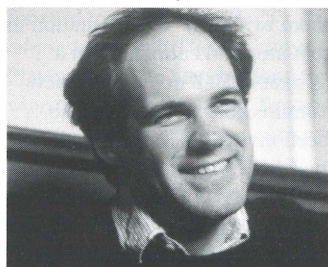
Robin Aitchison, until recently working in the Academy's string workshop, has joined Evans-Pughe Strings of Hitchin Ltd as workshop manager, responsible for repair and restoration, as well as continuing his career as a maker. **Nicholas Evans-Pughe** (1987), principal director, says, 'As well as the considerable skill and experience that Robin brings with him, this appointment further strengthens the link between the business and the Academy, and is a fitting way to celebrate our first year of business'. Enquiries about sales, repair, restoration, commissions (British and Italian makers) and mail-order on 01462 426012. Email: sales@strings.co.uk

Three works by **Brian Ferneyhough** (1967) were performed in BBC invitation concerts with Lontano (conductor **Odaline de la Martinez**, 1976) and the BBC Singers in September 1998. They included the European premiere of *Flurries* for six instruments, *Terrain* for solo violin and eight instruments which was dedicated to **Irvine Arditti** (1974) and the *Missa Brevis* for twelve solo voices. His String Trio was performed by the Arditti String Quartet in October. In March the London Sinfonietta performed *Transit* to much critical acclaim in the national press.

Congratulations to **Barbara Fisher** (née Lacey, 1949), Vice-Chairman of the Menuhin School, who was awarded the OBE in the New Year Honours List.



Florilegium's new CD, *Sanguineus and Melancholicus* (Channel Classics CCS 11197), with **Ashley Solomon** flute, right. Photo **Hanya Chlala**



Violin maker and restorer, **Robin Aitchison**, who has now joined Evans-Pughe Strings of Hitchin

Kathleen Gordon (1953) sang *Frauenliebe und Leben* (Schumann) and other songs at a charity concert in Burnham Over Staithe Theatre, and in April organised a concert with tenor **Daniel Howard** (1998) and pianist **Anna Tillbrook** (1997) in aid of the Council for Music in Hospitals.

Ian Gorman (1961) retired in July 1998 after 31 years as Head of Music at Ilford County High School for Boys. He was given a splendid send-off with a reunion concert organised by and with orchestra and choir consisting of former pupils spanning the years from 1967-98 including, much to his delight, **Bramwell Tovey** (1975), who conducted several of the items in the programme. Ian is continuing with church and choral society posts to prevent boredom ('some chance,' he writes). Other pupils who went on to attend the RAM included **Christopher Freeman** double bass 1975, **Jonathan Venner** oboe/organ 1976, **Peter Scott** bassoon 1977, **John Roper** organ 1979, **Ian Hughes** piano/composition 1979 and **Nicholas Calver** violin 1981.

Andrew Gant (1993) is leaving his job as Director of the Chapel Choir at Selwyn College, Cambridge at Christmas after five years in the post. His last venture with the choir was a tour

of Vermont and Massachussets. The choir has released three CDs in the last couple of years, including *The Churchgoer and The Composer* (Spanish Christmas music) *Behold It Is Christ* (music of Edmund Hooper and Orlando Gibbons) and *Jubilate Deo* (contemporary British sacred music). Their Duke's Hall recital in June featured music by **Paul Patterson** and three students composers at the Academy. Andrew is also Organist and Master of the Choir at the Royal Military Chapel (the Guards Chapel), London. His main composition project for the coming year is *May We Borrow Your Husband?*, an opera commissioned by the Lichfield Festival for production in July 1999. Based on a story by Graham Greene, the opera breaks new ground in being for five voices alone, with no orchestra or instrumental accompaniment of any kind. Other forthcoming commissions and performances of his work include *At Stinsford*, a song-cycle for soprano and viola on texts by Thomas Hardy, written for Lindsay Wagstaff for a concert at Stinsford Church, Dorset (Hardy's burial place) in April 1999; a series of performances of his musical *Admiral Odysseus* in the north-west of England, beginning with a performance by 17 primary schools in Wigan in February; a



Soprano **Susan Bullock** (1983) as *Desdemona* and **David Rendall** (1973) as *Otello*, in the English National Opera production of Verdi's *Otello*. Also in the cast was **Mark Le Brocq** (Cassio) Photo **Laurie Lewis**

joint performance of his *Evening Canticles - The St John's Service* by the choirs of Gloucester, Worcester and Hereford Cathedrals as part of the Three Choirs Festival in Worcester in July, and *Folk-song Suite*, commissioned for the anniversary of the St Edmundsbury Male Voice Choir. Other recent pieces have included *Welcome to Gondwana* for the Goldsmith's Sinfonia, before we borrow your husband for string quintet, and Sonata for Violin for **Daniel Hope** (1995). Recent publications include *The Organ Music of Andrew Gant*, *Folk-songs of the British Isles*

Reunion of the GRSM Class of 1950



Organised by **Carey Humphreys** and **Ronald Cleak**, and following the death of **Harold Clark** last November, many of the 'Class of 1950' met up for a wonderful afternoon at the Academy. Attending were **Ronald Cleak**, **Carey Humphreys**, **Evelyn Careless**, Mr and Mrs **Alan Cowell**, **Adolph Hauke**, Mr and Mrs **Bertram Hughes**, **Sheila McNulty**, **Sheila Miscampbell** (née **Wilkinson**), **Sheila More**, **Rita Smyth**, **Geoffrey Timms** and **The Revd. Peter Ward**, pictured (not in the same order) with **Principal Curtis Price** (back row, fourth along) and **Janet Snowman** (far left, middle row). **John Hodgson** (p22) would have loved to have attended, and sent his best wishes for the occasion. A special toast was raised in **Harold Clark's** memory. Photo **Rita Castle**

Royal Academy of Music Newsletter, January



The Galliard Wind Quintet Photo **Rita Castle**

and *Hidden Treasures, Vol 1*, a collection of anthems. Andrew continues to work as a freelance singer, has contributed articles to *Choir and Organ*, *Church Music Quarterly* and other publications, and teaches composition techniques at the University of Oxford.

The Galliard Wind Ensemble (**Kathryn Thomas** flute, **Judy Elphick** oboe, **Katherine Spencer** clarinet, **Helen Simons** bassoon and **Richard Bayliss** horn, all mid-90s) took part in the 1999 Park Lane Group Young Artists New Year series in the Purcell Room, as well as the BBC Radio 3 Young Artists Forum, including the broadcast of a recital from the University of Southampton. The Ensemble's Composition Prize for 1999 has just closed. Last year's competition generated entries from all over the world, and the winning works will be performed at the Wanstead and Woodford Festival of Chamber Music, 1999. A new prize has been announced - the Kathryn Thomas Flute Composition Prize - with an award of £100 and a first performance at the same festival. **Paul Patterson**, **Nigel Clarke** and **Dr Malcolm Galloway** are the judges. Future recitals by the quintet include a tour of Wales funded by the Arts Council of Wales's Roundabout touring scheme, concerts for the City Music Society, Bridgewater Hall, Manchester, British Music Information Centre, Beaconsfield Festival, Burgh House in Hampstead. Kathryn has been appointed Flute Tutor for Southampton University.

Last January **Philip Gammon** (1961) was guest conductor for the National Ballet of Portugal in performances of Prokofiev's *Cinderella* at the Rivoli Theatre, Porto, following on from his

performances of the same at the Belém Centre, Lisbon, in December 1997. Philip was invited to give a piano recital at Symphony Hall, Birmingham and the Queen Elizabeth Hall in March as part of Sir Roger Norrington's 'Tchaikovsky Experience' weekend with the Orchestra of the Age of Enlightenment. Last July he gave a lecture on the music for the ballet *Manon*, with illustrations at the piano, for the Friends of Covent Garden at the Britten Theatre, and also in July performed Beethoven's *Variations on God Save the King* on stage at the London Coliseum for the ballet called *A Royal Ballet*. In August he was invited to appear in two concerts at the Symi International Festival, Greece. The first was a chamber music concert with the Nossek String Quartet - playing the Mozart G minor Quartet and the Schumann Quintet; the other was playing piano solos and accompanying his Greek-born wife, the soprano **Floretta Volovini**, in operatic arias and songs. In the Royal Ballet's Sadler's Wells Season he played the Shostakovich Concerto Op 101 in the opening 'Mixed Bill' programme, and music by Rossini for the ballet *Mr Worldly Wise*, including solo pieces from his *Sins of Old Age*. Philip has been invited to adjudicate the Harold Craxton Prize at the Academy in March. Whilst on a Royal Ballet tour to Australia in 1988, he met up with **Russell Channell** (1958) whom, he remembers, in 1957 won what was then called the Division II Prize for the most outstanding student of that year, who has been much involved in opera in that country.

Jonathan Gregory (1972), Master of the Music at Leicester Cathedral, writes that the Choir

toured in August to Tokyo, Kyoto and Yokohama, and he gave an organ recital in Nara, Japan. Jonathan reports the release of a new CD of the choirs and organs in Leicester Cathedral.

Graham Garton (1953) writes from Bermuda: 'My ninth season with the Bermuda Philharmonic Society has resulted in some 60 concerts in all. This month saw the two annual open-air 'President's Choice' classical Pops Concerts which take place at opposite ends of the Island - St George's Town Square and the old Royal Naval Dockyard. 'We usually finish up with the 1812, Battle Hymn of the Republic or the Hallelujah Chorus, but for the finale this year I obtained special permission to make the first-ever arrangement for mixed chorus and full symphony orchestra of Sir Elton John's *Candle in the Wind*. These free concerts were attended by several thousand people. Our generous sponsor (a local supermarket chain called 'The Market Place'), not only distributed their customary free ice cream and soft drinks to the crowds but, at the evening performance in St George's, distributed free candles (in paper candle holders) for lighting during the last item. They made a lovely glow. There were a few wet eyes during this very touching moment in memory of Diana, Princess of Wales. And very appropriately, a strong wind, which had been blowing in from the Atlantic most of the day, suddenly gusted towards the end, making all the candles flicker and gradually extinguishing them.'

Lance Green (1982) and **Justine Watts** (1985) are pleased to announce the birth of their second son **Liam Garth**, in July. Lance is still principal of the Royal Scottish National Orchestra, and Justine Co-leader.

Aisling Heneghan (1983), who studied with Virginia Black, has had a third daughter, **Elena** (born in March), a sister to **Kristina** (1994) and **Suzanna** (1996). She has a busy teaching practice in Pinner.

Richard Hand and **Tom Dupré**

(playing requinto) and **Peter Rueffer** (eight-strong guitar) toured Sweden, premiering **Adrian Williams'** Concerto for Three Guitars with the Camerata Roman. They also gave a Purcell Room concert in June. **Richard** and **Tom (Hand-Dupré Duo)** toured Azerbaijan and Turkey, appearing on Azeri television and broadcasting on radio.

Congratulations to **James Haughton** (1981), who has now completed his doctorate in educational management at the University of Leicester.

The **Hepworth Trio** (**Gabrielle Painter** violin 1995, **Alexander Mackenzie** cello 1995 and **Jenny Mitchell**) spent last summer touring Canada, England and Germany, including a residency at the Banff Centre for the Arts and a performance of Beethoven's Triple Concerto at the Altenburg International Festival in a concert also broadcast on German National radio. The trio returned to New York in September for a concert at the Cathedral of St John the Divine, where they premiered a new work written for them by British composer **Nicholas Brown**. In April they will take part in a lecture recital series featuring works by Haydn, Mozart and Beethoven, at the Metropolitan Museum of Art in New York, and they have a Canadian tour scheduled in April and May which will kick off with a concert at the Canadian Consulate in New York and include another at McGill University in Montreal. **Gabby Painter** will be performing the **Lou Harrison** and **Szymanowski** Violin Concertos at the Staller Center in Stony Brook University. In October **Alex Mackenzie** gave three performances of the *Wagenseil*



The Hepworth Piano Trio



Memories ... some of the Academy's beautiful prize medals. Left to right, the Albanesi, the Charles Lucas (top), original silver and bronze medals, the latter awarded to former Principal Charles Lucas in 1823, the Challen and, below, the Walter Macfarren medal. Photo Clarissa Bruce

Cello Concerto with the Jupiter Symphony Orchestra in New York City. You can contact them on 0171 831 2553.

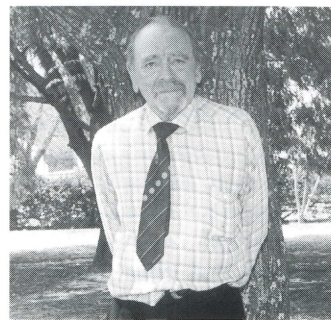
Violinist **Daniel Hope** (1995) reports that his debut CD will be released worldwide for Nimbus on 5th February. Daniel plays two violin concertos of Schnittke and the Takemitsu and Kurl Weill Concertos with the English Symphony Orchestra under William Boughton, also with pianist **Simon Mulligan** (1995). Further concerto releases are planned over the next year.

Dr Desmond Hunter (1967) and **Dr Michael Russ** (1974) are pioneering programmes in peer learning on the BMus course at the University of Ulster. The main thrust of their work, which is funded by the Higher Education Funding Council for England, is on peer assessment. Following the success of a pilot scheme in performance studies, involving final-year students in the assessment of second-year performances, peer-learning methods have been introduced in a range of modules throughout the course. Dissemination is an important part of the project, and links have been developed with colleagues at 18 UK universities and conservatoires; in several cases, interest has been converted into active collaboration. An international conference on Peer Learning and Peer Assessment in Music and Cognate Disciplines was held at the University of Ulster in September 1998, which attracted delegates from the UK, Ireland, Holland, the USA and Australia. The main focus of the conference sessions was on the impact of peer-learning techniques in music; however,

there were contributions from colleagues active in other disciplines, notably languages and design and communication. The conference papers will be included in a resource pack which will be published next year and which will also contain exemplars of these programmes operating at the University of Ulster and at a number of other universities and conservatoires, video extracts of discussions and negotiation sessions relating to the peer-assessment of performances at the University of Ulster, and essays on peer learning, self and peer assessment by distinguished educationalists. For further information contact Dr John Reidy (email: j.reidy@ulst.ac.uk) or visit the project's website at www.ulst.ac.uk/faculty/humanities/mpa/html/plm.html

John Hodgson (1950) writes from Zimbabwe: 'In Bulawayo, together with a former pupil of mine at Peterhouse, I performed Strauss' *Enoch Arden* and Poulenc's *Babar the Little Elephant* with a few Victorian monologues thrown in for good measure. This was a novelty, for works for narrator and piano are, perhaps, not a box office draw, but we had a large audience and a number of complimentary things said about our performance. I first heard *Enoch Arden* on the radio in the early 1950s from the Edinburgh Festival - Sebastian Shaw was the narrator - and I desperately tried to get a copy. Eventually I was able to get one on loan from Novello's and laboriously copied it - the days before photocopying. The Harvard University Choir, whose Choirmaster and Organist is an

ex-pupil of mine, has recorded on CD an anthem, *Ecce Sacerdos Magnus*, which I wrote in 1960 for the Bishop of Mashonaland which he then referred to as his 'Signature Tune'! The choir will be touring Zimbabwe and South Africa next year.'



John Hodgson, Zimbabwe

Ho Wai-On (1961) was commissioned to write a new piece for each concert in the series 'Celebrating 20th Century Works for Winds' at the British Music Information Centre this year. The works included *Permutation 111*, *Inter-Wind 11* and *Journey* for Solo Oboe, and the concerts were supported by the Hinrichsen Foundation. She founded Inter Artes in 1988 to create and perform works which combine music, dance, drama and visual arts across different cultures, and was Artistic Director until 1995. She has staged many cross-cultural combined arts projects, including directing large-scale stage productions, in both England and abroad.

Anna Huber (1997) is currently teaching the violin and directing the Junior string orchestra in the Junior department of Trinity College of Music, and teaching violin and piano part-time at Sarum Hall Preparatory School, Belsize Park. She has also set up the Early Birds Music Club for children, including those with learning disabilities. Anna is hoping to begin an MA in Music Education in September.

John Hudson (1967) writes: 'On leaving the Academy, I joined Sadler's Wells Opera orchestra, playing there for three years before leaving to read Philosophy at Exeter University. After graduating in 1973, poverty persuaded me to resume my career as a violinist, and I rejoined the orchestra at the Coliseum. In time, I started working part-time on a PhD, and

was grateful to receive a scholarship to enable me to spend a full-time year at Exeter which concluded with the award of the degree in 1987. I returned to the ENO, with another interruption in 1998/9 when I was appointed temporary Lecturer in philosophy at Exeter. Partly because of increasing deafness, I finally left the music profession in 1990, joining the Inland Revenue and becoming a full-trained tax inspector. In 1997 I left to enjoy an early retirement. In 1995 I married Norma, a solicitor and fellow opera and wine lover.'

Ian Holloway writes from South Africa: 'I arrived in Durban in 1976, fresh from the RAM, to take up the position of Sub-Principal clarinet with the Durban Symphony Orchestra. I had been here only three weeks when my instruments were stolen. I had a triple case made by Paxman's of London to my own specifications to hold my three clarinets: a pair of B & H 10-10s, and a B&H E flat clarinet which I had won in the Hawkes Prize at the RAM. I was devastated. Twenty-two years later (a few weeks ago), my wife mentioned an advert in the paper she had seen for an 'A' flat clarinet. I didn't take much notice at first, especially as I assumed it was a printing error, but later something made me call. To cut a long story short, I quoted the serial number of my 'A' clarinet I had lost all those years ago over the telephone, and you can guess the rest! I bought it for sentimental reasons as it's not much use without the 'B' flat, but the interesting thing is that it's looking the same as when taken, with original leather pads, no wear at all, plating immaculate etc, so it's a mystery as to where it's been. The local newspaper ran an article in the hope the two others might surface, but nothing so far.'

Ian Head (1983) has a specialist agency providing accountancy, financial and business advice for professional musicians and entertainers (REA Accountancy). If anyone reading this article needs financial help, Ian is offering a 25% discount for holders of the LRAM, existing students and staff members. Please telephone 01628 669070.

John Haythornthwaite (1997) and colleague Rachel Hills have founded *Music 'n' Motion* for children in the Chelsea and Kensington areas. They recently received a grant from the British Music Sound Foundation for the purchase of musical instruments.

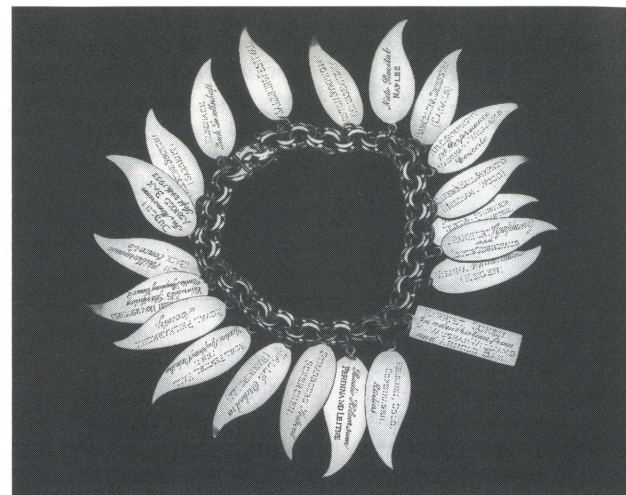
Kathleen Hinchcliffe (née Holt, 1949) writes that, prior to taking up a scholarship at the Academy to study with Frederic Jackson, she obtained a BA degree from Manchester University. She was Senior Lecturer at one of the Durham Colleges of Education, then became Principal Lecturer and Head of Department at Rachel McMillan College of Education. Three years prior to retirement she was Principal Lecturer and a recognised teacher of London University at Goldsmith's College. After leaving Goldsmith's, she became an Examiner for Trinity College of Music, during which time she was author of teaching notes on pieces in the TCM Grade piano examinations. Her work also included many tours throughout the world, and she was also examiner at London University in 1987 for the music curriculum. She has written a number of period plays with musical themes which have been performed at pageants, and has published articles in music magazines and acted as reviewer of pianoforte and school music. She has regularly directed courses for music teachers both in the UK and abroad. In collaboration with a Japanese TV company she planned and developed a programme dealing with musical activities in British primary schools. In 1987 she was awarded an HonFTCL for her work in music education.

Pianist **Clélia Iruzun** (1988) gave a recital in the Wigmore Hall in June, which included works by Brazilian composers including the rarely performed *Valses Poeticos* by Granados. Future plans include a tour of the USA, concerts in France, Sweden and South America. Clélia was a top prizewinner at the 'Paloma O'Shea' Competition in Santander and the 'Pilar Bayona' Competition in Zaragoza. Her CD of music by Villa Lobos has been played on both Radio 3 and Classic FM.

For the past 15 years **Paul Inwood** (1968) has been one of the most-performed contemporary English composers of Roman Catholic liturgical music in the British Isles and USA. More of his music has been sung on English radio and TV broadcasts of Catholic masses since 1988 than any other single Catholic composer, the *Gathering Mass* and the psalm setting *Centre of My Life* being the most frequently performed works. Most of his work is published by OCP Publications (in the USA) and Magnificat Music (UK), and is used in Catholic churches throughout the English-speaking world as well as by other demoninations. Paul is currently Director of Music for the RC Cathedral and Diocese of Portsmouth, and is in demand for choral and other liturgy and music workshops in the USA and UK. He spearheaded the introduction of the music of the Taize community into the UK in the mid-70s, and the music of the Iona community into the USA in the late 1980s. He is also well known as an accompanist on piano and organ, as a continuo player, and as a recording producer. In October 1998 he was one of ten people (and the only one for an English-speaking country) invited to contribute to a seminar at the Vatican on papal celebrations for the year 2000.

Terry Johns (1965) has teamed up with pianist and musical director Barry Booth to produce a new CD of classic songs by George Gershwin, Cole Porter, Irving Berlin and their contemporaries, in a 'soft, smooth fireside arrangement for horn and piano'. *Soft Core Horn* is available on the Divine Art record label CD2-4103 at 31 Beach Road, South Shields NE33 2QX. Telephone 0191 456 1837 or email: DivineArts@aol.com.

Ena Jones (née Hodges, 1946) writes: 'After 21 years of Head of Music at a boys' prep school, I took organ lessons and still deputise for services in the district. I married an Anglican priest and, until his retirement, was responsible for choir training in our three parishes. Singing was my main study but, after bad bronchitis six years ago, I had to give up concert work.'



A truly romantic idea. This bracelet, which belonged to the eminent pianist and former student Harriet Cohen, has tiny gold leaves, engraved on each side, each with the orchestra with which she performed, the conductor and date. These include the Boston Symphony with Koussevitsky, Barcelona Orchestra with Casals, Queen's Hall with Beecham, Dublin 'In Memoriam Arnold Bax, Sept 29th 1953, and the Vienna Philharmonic. A separate oblong plate shows the bracelet to be possibly a gift - 'Harriet Cohen, in admiration from R. Vaughan Williams and Arnold Bax'. RAM Collection

The **Kempff Trio** (pianist **Freddy Kempff** and violinist **Pierre Bensaid** (1998) with cellist Alexander Chaushian, gave a concert at the Purcell Room in late October performing works by Beethoven, Schumann and Tchaikovsky.

Heather Kay (1969) writes from Canterbury: 'After leaving the RAM I enjoyed ten years as a busy choral and consort singer, singing with the BBC Singers Ad Hoc Panel, John Alldis Singers, John McCarthy Singers, Michael Howard, Schutz Choir, Martindale Sidwell Singers, to name but a few. I sang with Donald Swann in revue for ten years, and was a member of Swingle II. I travelled extensively, touring Australia, America, the Middle East and Europe. In 1978 I married the conductor Nicholas Cleobury and we have two children - Simon, who is at UCL, and Sophie, who is currently doing 'A' levels. I teach singing at the King's School, Canterbury for three days a week, and also piano at home each weekday. I run my thriving village church choir and am an administrator for the Berkshire (USA) Choral Festival in the UK - so I'm not rusting away!'

Orlando Jopling (1996) conducted performances of *The Flying Fox* (Strauss) in Battersea Arts Centre in the summer and the Purcell Room on 29th October, for Tete à Tete Productions with the support of the Concordia Foundation

(Artistic Director **Gillian Humphreys**, 1963). The Foundation is also supporting the South Bank debut of the **Solomon Ensemble (Robert Samuel** (1998), students **William Watson trumpets**, **Steven James horn**, **James Maynard trombone**, and **David Gordon Shute tuba**, 1997), which is named after British trumpeter and Academy professor John Solomon, one of the founders of the London Symphony Orchestra. Gillian's full programme of concerts and fund-raising events have been given wide support and, in turn, the Foundation has itself supported many young artists and community projects abroad.

Sookyung Kim (1993) gave a piano recital at the British Ambassador's residence in Seoul in February, as well as at the Seoul Arts Centre in May.

Pianist **James Kirby** (1987) recently visited Russia, including giving performances at Rachmaninoff's country residence at Ivanouko. His schedule ahead includes a tour of the USA with the Barbican Trio in 1998/9, as part of their busy recital programme. James was recently appointed a Visiting Professor at Royal Holloway College, University of London.

Performing in the recent *Mostly Mozart* Festival with the London Soloists Chamber Orchestra (conductor David Josefowitz) were soloists **Min-Jung Kim piano**, **Ashley Wass piano**

(Winner of the 1997 World Piano Competition), **Kevin Elliott** horn, as well as pianist **Clélia Iruzun** and mezzo **Jeanette Ager**.

David Lawrence (1991) has completed his fifth year at De Montfort University where he conducts the orchestra and chorus. In the last three years they have visited Holland, Dublin and Paris. David also prepares choirs for the East of England Orchestra, including for an opera by Alec Roth called *Arion and the Dolphin* which was performed in November. He regularly conducts concerts for the Sargent Cancer Care for Children Christmas Concerts, this year in Leicester and Birmingham's Symphony Hall, and works with young singers, conducting massed choirs from schools. Future performance include venues in Loughborough, Leicester, Oxford, Birmingham and the Royal Festival Hall in London. He has a forthcoming recording of works by **Adam Saunders** (1991) with the City of Prague Philharmonic Orchestra.

Angela Lear (1971) writes with news of her new double-CD album: 'This recording follows in the series of *The Original Chopin* (Volume IV), which has a rather unusual format. CD1 contains a revised version of the *Sonata funèbre* Op35 plus a selection of posthumous compositions, the C minor *Funeral March*, Valse in E flat (K1212), *Lento con gran espressione* (K1215-22) etc, and two Impromptus Op29 & 36, Nocturne in F# minor, Op50 mazurkas, Op48/2 and Polonaise in A flat, Op53. CD2 is presented as a spoken introduction and commentary on the interpretative aspects governing the *Sonata funèbre* and also features illustrated excerpts based on extensive research into all available original source material. I endeavour, in this adjunct to CD1, to offer comparative excerpts which illustrate both Chopin's original score markings and the differing 'interpretations' often erroneously executed. The recording was released in early December, and readers may buy it directly for the reduced cost of £10.50 including postage and

packing. Accompanying notes have been written by me, and I am additionally offering French and German translations of these on request. Kindly contact: Libra Recordings Limited, 25 Hazeldene Road, Ilford, Essex IG3 9QZ (tel 0181 590 7380/ email:cpmusic@compuserve.com). Angela's last volume was awarded the maximum five-star rating for performance by the *BBC Music Magazine*. A further project is to edit the rare version of Chopin's celebrated Nocturne in E flat Op 9/2 with all known variants and embellishments, hopefully in time for the composer's sesquicentenary in 1999. This version is currently unpublished in its entirety and, as the version purported to be that which Chopin himself played, it offers a valuable insight into his own performing practice.

John Lambert writes: 'It has taken this ex-Academician nearly 25 years to get a job in music. On leaving in 1972 it took just one term's teaching practice to discover that I would not make a good schoolmaster. I therefore followed father's footsteps into the City and spent over 20 years in reinsurance. At the end of the '80s, my wife Anne and I both began to get the 'downskilling' bug but, in common with most other sufferers of this complaint, did nothing about it. Finally, a performance of Eugene O'Neill's *The Iceman Cometh* in the Abbey Theatre, Dublin, gave us the resolve to do what was necessary to make our pipedream come true. Anne kept us afloat financially whilst I went back to college (London Guildhall University) for two years to study everything you never wanted to know about pianos, gaining an HND in music technology. The upshot of all this is that Wells Pianos opened for business in October 1997, offering a complete tuning, repair and restoration service in the Bath and Wells area. Anne and I live in Wells, Somerset, and can be contacted on 01749 679888.

Chau-Yee Lo (1996) recently gave a recital at the Holywell Music Room, Oxford, with fellow harpsichordist **Tien Yang** (1995). Chau-Yee is working for the eminent antiquarian music and manuscript dealer Albi Rosenthal in London, and is

currently accompanist to the Stanmore Choral Society, conducted by the BBC singer **Richard Bourne** (1971).

Baritone **Philip Lloyd-Evans** (1985) is enjoying life at Welsh National Opera where his roles this year have included Novice's Friend (*Billy Budd*) and Silvano (*Un ballo in maschera*). He also sang the role of the First Minister in the recently-released recording of Sir Peter Maxwell Davies' opera, *The Doctor of Myddfai*. Philip appears regularly on the concert platform and in oratorio, and says is just as happy singing *The Hippopotamus Song* as Fauré's *Requiem* or Elgar's *The Dream of Gerontius*! He very much enjoys working with young singers and takes an active part in the Community and Education Department at WNO. He is a member of the Welsh Organising Committee for Live Music Now! and, earlier this year, was appointed to the teaching staff at the Welsh College of Music and Drama.



Cecilie Loken. Photo Petter Hegre

Cecilie Loken (1995) has been Principal Flute of the Norwegian National Opera since 1997 and, at the time of writing, is working as Principal Flute in the Royal Swedish Opera. She was a finalist in the 1999 'Soloist of the Year' Competition in Norway.

Congratulations to harpist **Zi-Lan Liao** (1991) on the birth of her baby son. Zi-Lan has released a new recording with her husband Jah Wobble, entitled *The Five Tone Dragon* (30 Hertz Records, distributed by Vital.

Jack Maguire (1972) has been deputy leader of the Bournemouth Symphony Orchestra since 1982. His desk partner (and orchestral leader) is Jonathan Carney. They had a recent reunion with **Cathy**

Stevens (1974), **Stephen Levine** (1973) and **Trevor Williams** (1952, who taught both Jack and Jonathan) and who all played as deputies with the BSO.

Suzanna Marks (1996) sang the role of Ludmilla in Smetana's *The Bartered Bride* with Almaviva Opera Company in July. She has also recently performed in Haydn's *Creation* in Lewisham, and in recital with pianist **Margaret Lion** (1977).

The **Maggini String Quartet** (**Laurence Jackson**, **David Angel**, **Martin Outram** and **Michal Kaznowski**) won the Diapason d'Or in France for their recording of Elgar's String Quartet and Piano Quintet with Peter Donohoe. Following the success of their nationwide 10th anniversary tour featuring their new commission *Why is this night different?* by James Macmillan, they gave this work its North American première in the Vancouver New Music Festival at the end of May. They also gave the world première of Owen Underhill's third quartet, *The Alynne*, in the same concert, together with works by Britten. In June they took the Macmillan piece on tour in Norway, and have been invited to return for the next two seasons. October saw the release of their first Britten disc for Naxos, the latest in their series of British composers' works for quartet and featuring the First and Second Quartets. They have already recorded a second disc which includes the Third Quartet, and plans are underway for a third.

Philip Mead (1971) has been appointed Head of the new contemporary piano department at the London College of Music and Media. He joins other Academy alumni **Linda Merrick** (1985), Head of Music, **Peter Sheppard-Skaeverd** (1989), Head of Strings and **Nigel Clarke** (1987), Head of Wind and Brass. The department will be devoted entirely to contemporary piano music and related radical 20th-century music, and is the first of its kind at any conservatoire.

Vernon Midgley (1968) sang nine concerts in New Zealand last year, including three with Dame Malvina Major, with

Balancing act



The Maggini Quartet with composer Roxana Panufnik (1989), whose work *Olivia*, a piece commissioned for them by Brunel University Arts Centre and sponsored by Lincoln National, they have been performing widely during the past season. The work is available in two forms, with and without children's choir, and is a sensuous setting of a passionate speech by Viola in Shakespeare's *Twelfth Night*, says Martin Outram Photo Sasha Gusov

whom he also sang in Brussels. A new recording, *Duets for Four* (CDMVM 11157) with his sister Maryetta and pianists Keith Swallow and John Wilson, was recently released, with favourites including *Elizabethan Serenade*, *O Lovely Night*, *Fascinating Rhythm*, *Jamaican Rumba*, *A Nightingale Sang in Berkeley Square*, and more.

Claire Moreton (clarinet 1995, now Willis), has recently married, and is working for Dvora Lewis Public Relations.

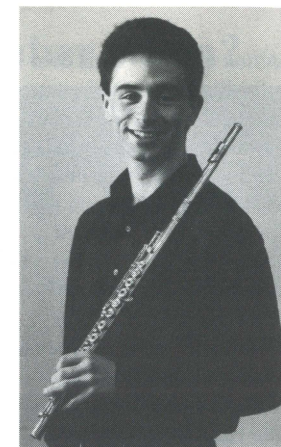
Clarinetist **Ian Mitchell** (1970), the first and so far only British clarinetist to visit North Korea, is involved in a busy year. He has been Director of the chamber ensemble Gemini since 1985 (and was a founder member in 1974), renowned for both its concert work and for its pioneering work in education. In September 1998 the group became ensemble-in-residence at Goldsmith's College. Their activities include seven concerts plus numerous workshops with composers and performers at both undergraduate and postgraduate level. A number of the works especially written for the ensemble by students will be included in Goldsmith's concerts, alongside music by members of staff from the college and works from Gemini's repertoire. Ian also planned a series of three concerts for Gemini at the ICA Theatre in London on Sundays in November. In the first concert, *Composer's Choice*, Ian asked **Christopher Hobbs** (1969) to present some of his own music alongside that of friends. Chris chose works by Percy Grainger

Maggie Nicols and Phil Minto with Gemini. A CD of Lindsay's music on Impetus, featuring Gemini and others, was released to coincide with the concert. In the midst of these ICA concerts, Ian took Gemini to Dublin to perform a concert of Barry Guy's music with the composer. The ensemble's regular line-up includes violinist **Caroline Balding** (1985), cellist **Jo Cole** (1984) and trumpeter **Bruce Nockles** (1981). Ian has recently recorded a CD of music for solo bass clarinet in December with works by Christopher Hobbs and **Cornelius Cardew** (1958), Dave Smith, John White and American, Barney Childs. Apart from maintaining a busy solo, chamber music and freelance schedule, he is a half-time Lecturer in music performance in the Music department at Exeter University. He also spends time working with instrumental teachers, helping them to develop their own approach to teaching young people and helping, along with other members of Gemini, young people in schools compose and perform their own music.

Rosemary Monaghan (née Moore, 1989) is a music therapist, enjoying her work with children and adults who have a whole range of special needs. She also does a little teaching and tries to keep up with her singing, doing the occasional concert or opera in the thriving amateur/semi-professional scene in London. She would love to hear any news from other 1989 graduates (tel 0171 732 0037).



Gemini - Andrew Barr, Caroling Balding (1985), Yuko Inoue, Jo Cole (1984) and Ian Mitchell Photo Hanya Chlala



Flautist Gary Arbuthnot

Roland Melia (1980) has been appointed Musical Director of the Cyprus Chamber Orchestra **Gary Arbuthnot** (flute, 1996), who currently holds the Meaker Fellowship at the Academy, visited Cyprus to play four concerti with Roland and the orchestra. On 1st April Gary will make his debut in the Purcell Room as part of the South Bank's own 'Young Artist' Series, playing with violinist **Nicola Loud** (1996) and pianist and current student **Simon Crawford-Phillips**, as well as violist Lawrence Power and cellist Katherine Price. **Nicola Loud** will be giving a recital in the same series on 10th March. Gary has also been invited to give a solo recital at Belfast's Waterfront Hall on 26th March with Simon Crawford-Phillips, performing works by Bach, Mozart, Schubert, Phillip Hammond, Saint-Saëns, Gaubert and Borne.

Conductor **Nicolae Moldoveanu** (1993) has engagements with the BBC National Orchestra of Wales, the CBO, London Mozart Players, National Youth Orchestra of Scotland, two Proms with the Halle Orchestra as well as abroad. He has also recently been appointed Principal Conductor with the English Sinfonia.

Pianist **Simon Mulligan** (1995) has been touring throughout the world in regular chamber music partnerships with both violinist Joshua Bell and cellist Lynn Harrell, with whom he has undertaken concert tours throughout the Far East and United States. Tours are scheduled until 2003. In the past year he has made five further CD recordings, notably Mussorgsky's *Pictures at an*

Exhibition along with his own Suite for Piano and Orchestra, the première recording of Alexis Weissenberg's *Sonate en Etat de Jazz* and works by Schnittke with violinist **Daniel Hope** and the English Chamber Orchestra under William Boughton. Concert highlights with the London International Piano Quintet include performances at the Wallace Collection, the Teatro Colon of Buenos Aires and the Berlin Philharmonic Hall. Simon's other musical interests include composing for film and television, with recent commissions from Video Arts, Mentorn Films, Pulse Entertainment (a feature-length animation film) and the National Grid Company (scores for their 1996 and 1997 corporate videos). As a jazz pianist he has also won numerous awards, and in January he was invited back to the Barbados Jazz Festival where he played last year with saxophonist Frank Walden and bassist Marcus Miller. Simon's various jazz ensembles are available for concerts on 0171 258 0258 (*how DID he get that number?*)

Joyce McGuire (née Bailey, 1957) writes from Vancouver: 'I was amused at **David Grundy**'s memories of RVW's visit around the *Sea Symphony* performance in 1955. I was singing in that also, but my recollection was of RVW being at a rehearsal and talking to us all about being 'the musicians of the future' and going out into the world ... how true. The thing I remember equally clearly was that he was sporting a large black eye at the time, caused by having inadvertently taken a 'down' escalator at the underground instead of an 'up' one, and falling quite badly because he impatiently turned himself around and tried to race back up to the top. Does anyone have a programme of this performance? I thought I remembered Isobel Baillie being the soprano soloist.'

Geraldine McGreevy (1995), winner of the 1996 Kathleen Ferrier Award, has recorded a CD of songs by Arthur Bliss for release on Hyperion. She performed Strauss' *Four Last Songs* with Jane Glover and the Tchaikovsky Symphony Orchestra of the Moscow Radio in Zurich in September. Recent

recordings of Consort Songs by William Byrd with Phantasm and tenor Ian Partridge for Simax, and Spanish Renaissance Music with Music Antiqua of London for Naxos are due for release.

Soprano **Victoria McLaughlin** (1997) has been touring from November to the end of January 1999 with the Aix-en-Provence Festival production of Mozart's *Don Giovanni*, directed by Peter Brook and conducted by Claudio Abbado. The production will visit Lyon, Milan, Brussels and Tokyo.

Chris McShane (1988) has been appointed Principal Tuba of the BBC Scottish Orchestra and has left the Royal Philharmonic Orchestra after 10 years, having joined straight from the RAM, and countless performances of *Tubby the Tuba* later. Chris played the Vaughan Williams Tuba Concerto twice with the RPO in 1997, and premièred the Gareth Wood concerto in 1994. He will be performing the Vaughan Williams again with the BBC SSO in Stirling in February.

Clifford Mould (1966) has taken early retirement from the University of Greenwich to concentrate on wine and food writing. He sings regularly with the Choir of Guildford Cathedral and is events organiser for King's College Cambridge Choir Association.

Congratulations to **Steven Naylor** (1984), who has been appointed Head of Music Staff at Glyndebourne Festival Opera.

Jill Owen (1993) has recently set up her own business, 'The Live Music Agency', providing musicians for hotels, restaurants and functions. She also teach the piano part-time.

Anne Osborne writes from Barbados: 'The music programme which I coordinate at the University of the West Indies is going very well. This year we have 77 music majors. I am responsible for 12 lecturers and also teach aural skills/sight singing and harmony and musicology, as well as two piano students who are attempting to do double principal instruments. Our principal instrument is the



Anne Osborne and Yuriko Ota (left) on the front steps of the Academy in November 1971, wearing their RAM scarves and probably waiting for the building to open so they could practice. Anne lived in the residence Concord House in Leinster Square, Bayswater. On the right is Kate (from Leicester, Kyoko Sunaga (Japan), Anne (Trinidad), Ku Lee-Peng (Singapore), Patricia Ang (Malaysia) and Yuriko Ota (Japan), seated. All were first study pianists, with the exception of Kate, who had double first study singing and viola.



Steelpan or Pan, as we say here. For the first time we are allowing a few qualified students to do pan and voice or pan and piano. I am still involved with the Caribbean Examinations Council music programme, the equivalent of GCSE. The pilot project is now on and this August I was co-presenter with **Janice Millington** (1970) and others as a regional workshop for the 29 teachers involving this phase of the programme. I am also now Chief Examiner, having earlier (1996-7) been part of the regional panel that developed the syllabus, and also a resource person for Trinidad and Tobago where I visit the seven pilot schools to monitor the teaching of the syllabus. At the Creative Arts Centre our experiment which began in 1995, Graded Examinations in Solo Steelpan Performance, is now in the second edition of the syllabus and we have grown from an initial entry of 40 candidates to 150 this time for next month's examinations, and we also send examinees to St Lucia and St Vincent. I was recently an adjudicator for the biennial Steelband Music Festival - the first day held in Port of Spain, the second in Tobago, the third in San Fernando and the final day in East Trinidad. Northern Illinois University is the home of the pioneer and still premiere Steelpan programme in the world, and we were joined by two professors from that Institute. This year's Festival was expanded to steel orchestras and soloists and chamber music combinations, and we heard a

very moving rendition of Beethoven's *Egmont* Overture in Tobago, with works by Tchaikovsky, Wagner and others. I always tell people that 'Mars' from Holst's *The Planets* sounds more dramatic as played by a good steel orchestra than in the original orchestration - you have to hear it live to believe it!

This year **Claire Powell** (1976) has sung the role of Auntie in *Peter Grimes* in a new production for San Francisco Opera, in Tokyo and at the Savonlinna Festival, Finland, with the Royal Opera. Next year brings an opera gala for the BBC and a return to Cologne in the role of Mistress Quickly in Verdi's *Falstaff*. Claire is also teaching and coaching and her work in this area is expanding.

Claire Parfitt (violin, 1982) and **Dave Archer** (trumpet, 1982) had another daughter, Fay, in May 1998. Claire celebrated her ten years' membership of the London Symphony Orchestra first violin section, whilst Dave is a very busy freelance. They moved to Tiptree, Essex, in February, and commute daily.

Former Student Union President **Dirk Paterson** (1996) writes: 'I am now putting the employment policy I formed as UK Presidency Officer for the European Youth Forum into practice. I have a further few months as a lobbyist in Belgium, Eastern Europe and London and have resolved that God wants me in Spitalfields working amongst the Bangladeshi Community. I

am setting up a training and recruitment company to bring some hope to poverty-bound society and do this three days (and a few nights) a week. With the remaining two days I am working in the UK Parliament as Parliamentary officer for Christian Solidarity Worldwide ... those who are hung, crucified, raped, imprisoned and murdered for their faith. From musician to politician to social entrepreneur - all nurtured in the RAM Students Union.'

Malcolm Pentelow (1972) is now delighted to be working as a full-time Kantor in the Lutheran Church in Alteren, Norway, having previously worked half in church music and half in school music. He notes: 'A great challenge and, being near the Arctic Circle, means that contact with events at the Academy and hearing what is going on comes to assume even greater importance.'

Glen Perry (1982) is now Assistant Principal Second Violin with the BBC Philharmonic. He lives in Sale, Cheshire and is married to Julia with three children, Rebecca (10), Samuel (8) and Hannah (4).

Clarinetist **Robert Plane** and violinist **Lucy Gould** (both 1992) were married in December 1997. Rob now divides his time between London and the North-East, where he continues in his position as Principal Clarinet of the Northern Sinfonia. His trio with Philip Dukes *viola* and pianist **Sophia Rahman** (1991) released its debut CD on ASV's Quicksilver label, whilst the ensemble Mobius, of which he is a member, will release its debut disc on EMI in February 1999. Rob has given further performances of Diana Burrell's Clarinet Concerto, written for him in 1996, at the Barbican and the Huddersfield Contemporary Festival. This year he'll be performing the Nielsen and Hoddinott Concertos with the BBC National Orchestra of Wales.

Jeremy Pike, a postgraduate composition student from 1976-7 and director of the Manson Room studios from 1987-92, has been awarded a Churchill Travelling Fellowship for 1998. He was one of only a handful of people to win this prestigious award in the category of 'The Application of New Technology to the Arts'. His project, which is entitled *The Benefits of New Technology to Musical Creativity*, has taken him to the USA, where he travelled to some of the country's most important centres, including the Massachusetts Institute of Technology and the University of Stanford, California. Later in the year he also visited the celebrated IRCAM research centre in Paris. Jeremy is Head of Composition and Contemporary Music at Chetham's School of Music in Manchester, and is also chairman of the North West Composers Association.

Denise Powell Todd (1988) writes that she married in May to an actuary which facilitated

her escape from the BBC National Orchestra of Wales after over seven years in the first violins, to return to Surrey, where she is now building another different and happy stage in her life/career.

Ian Rowbotham (viola, 1980), is gaining a reputation as an arranger. Recent commissions include a piece for the Royal Philharmonic Concert Orchestra's Christmas Concert and for Alisdair Mallow's *Phantasmagoria*, premièred in Guildford. He has also arranged for the BBC Concert Orchestra this summer, and has recently arranged the strings for Adamski's new single *One of the People*. He writes under the name of Mike Sumner.

Emily Robinson (1997) writes: 'Even before graduation I had decided that Early Music was my 'thing'. Jennifer Ward-Clarke's inspired teaching made me want to pursue my studies on the baroque cello with a view to incorporating historical performance into my future career. Therefore, last year was spent gathering resources to enable me to come to the Netherlands and study the baroque cello at postgraduate level. I remained in London and to my surprise rather enjoyed life as a freelance player and peripatetic teacher, scrimping and saving, always with my goal in mind. I had to raise an enormous sum of money in order to purchase a baroque cello of my own, not to mention the cost of impending course fees and maintenance, but what seemed impossible at the time has been realised thanks to the generosity of musical trusts such as the Countess of Munster and the support of teachers, friends and family. My audition for the Royal Conservatory, The Hague, took place in early June and I was accepted to study with my first choice of teacher, Jaap ter Linden. Not long after, I was awarded with a scholarship from the NUFFIC cooperation covering the cost of my board, lodging and tuition for one year. In July I became the proud owner of a beautiful baroque cello (commissioned November 1997) made by Tibor Szemmelweis and Elina Kaljunen. And finally, I have arrived in The Hague and have begun serious study on the baroque cello, and am enjoying myself immensely as one of the early musicians so abundant here in the Netherlands.'

Andrew Rapps (1989) writes that for the past few years he has worked mainly in theatre as a keyboard player and musical director, having been involved with most of the leading West End shows. He is currently Assistant Musical Director of *Cats*.

Ella Russell (1931) is now in her 91st year. For 40 years Ella she accompanied the Glasgow Youth Choir, including visits abroad to many countries. One very exciting visit was in Jerusalem where they gave a concert on Christmas Sunday and sang in Bethlehem on Christmas Eve. She also toured with a group of soloists independent of the choir,

Remember when?



Margaret Campbell Barnes (1951) has contributed this photograph, also taken on the front steps of the RAM in the early 1950s. Left rear is Peggy Crowhurst, Margaret is back right, in front of her is Sheila Wells. Is anyone able to identify the others?

and is grateful that her husband encouraged her with her career; she also has very fond memories of her teacher, John Pauer.

Virginia Renshaw (1958) is Director of the community music scheme 'Live Music Now!', founded by Yehudi Menuhin. It has celebrated its 21st anniversary and recently welcomed HRH Prince Charles as Patron. The organisation is currently giving 2000 concerts per annum.

Since leaving the professorial staff of the Academy in 1991, **David Robinson** (1955) enjoyed five hectic years as Director of Music at Ardingly College, where his colleagues included **Kevin Goss** (1977), Assistant Chaplain and Director of Music, **Timothy Buzzard** (1962), **Kathy Adams** (1974), **Ben Lees** (1992), **Andy Sutton** (1994), **Paul Price** (1991) and **Sarah Price** (1989) and **Alison Holman** (née Wills, 1970). After taking early retirement, he has undertaken international examination tours for the Associated Board to Sarawak in 1955, Hong Kong in 1996 and 1997 and Sabah in 1998. David writes: 'It was a special pleasure to meet **Yap Ling** (1990) in Sarawak and a prosperous **John Widger** (1980) in Hong Kong. Living now in North Devon, I'm enjoying teaching, playing and conducting two choirs - I can recommend retirement.'

Congratulations to **Malcolm Singer** (1968), who has been appointed Director of Music at the Menuhin School.

Soprano **Jenny Saunders** (1994) has been touring in the Raymond Gubbay production of *The Four Seasons by Candlelight* (conductor **Ian Watson**, 1975), performing at major venues throughout the UK, most recently in the Royal Albert Hall. She has also sung in performances of *Messiah* at St John's Smith Square and with Brian Kay and

the Bradford Choral Society, for Palace Opera the roles of the Sandman and Dewfairy in *Hansel and Gretel* and again, at the Queen Elizabeth Hall with Pavilion Opera, singing Adele (*Die Fledermaus*), Norina (*L'Elisir d'amour*) and covering Susanna (*Le nozze di Figaro*). She recently toured Lithuania with a production of Handel's *Judas Maccabeus* conducted by Nicholas McGegan.

Angela Schofield (1984), who teaches in the Junior Academy, is also Principal Double Bass of the English National Opera Orchestra, and is married to professor of double bass **Robin McGee** (1957).

Happy 60th to former professor **Richard Stoker**'s (1962), whose war-time reminiscences of his childhood in Yorkshire have been published in a new book *Turn Back the Clock*, edited by Mary Cooper and Gwen Parrish (Third AgeTrust, 26 Harrison Street, London WC2H 8JG). His piano music is recorded on Priory CD PRCD-659 by Eric Parkin.

Pianist **Annette Saunders** (1991) continued her training at the English National Opera before working for Glyndebourne Festival Opera. Annette works in a duo partnership with **Alison Strange** (violin, 1991), which they formed when at the Academy, and is also a member of the ensemble Calliope, with soprano **Jenny Saunders** (1994) and mezzo Joanne Edworthy. She also continues to play with **Catherine Browning** (violin, 1989) and Christopher Worsey, as a member of the Aluredian Piano Trio which first performed together when all three were members of the Devon County Youth Orchestra.

Emma Selway (1992) is now the mother of Natasha. She has recently sung the role of Dorabella in the Glyndebourne Touring Opera production of *Così fan tutte*, a performance of Genet's *The Maids* by John Lunn at the Lyric Hammersmith, and performed the *Seven Sacraments* by Nicholas Bloomhill. In 1999 she will sing one of the musicians in *Manon Lescaut* for Glyndebourne Festival Opera, and Sesto in *La Clemenza di Tito* for Glyndebourne Touring Opera.

Sloane Square Syncopators, whose Duke's Hall concert a few years ago will live in the memories of those present, have released a CD called *Too Good to Miss* on Chugnut Records (NUTSCD000015), priced at £10 and available from 3/48a Chatsworth Road, London NW2 4BT. Tel 0181 450 9449. Email sloanesquares@hotmail.com or visit the Website www.geocities.com/SoHo/Square/1896. Fourteen great tracks of old favourites such as *The Charleston* and *Pasadena* rub shoulders with Noel Coward's *A Room with a View* and some original compositions. Performing with the ensemble are **Mike Diprose** trumpet, 1991, **Paul Moylan** bass, 1990, **Graham Roberts** guitar, 1990 and **Tommy Pearson** percussion, 1990.

Busking in aid of Childline



Thank you to Mr Forbes, father of cellist Matthew Forbes, who took this shot last February when a RAM orchestra, conducted by Rumon Gamba (1998, now Assistant Conductor of the BBC Philharmonic Orchestra), played outside St Paul's Church, Covent Garden, in aid of Childline. You can catch them in the Piazza again on 5th February, this time in aid of Muscular Dystrophy

Ann Sladen (now Wright), 1971) was Head of Music at St Benedict's RC Comprehensive School, Colchester for ten years, and now has a peripatetic and private teaching practice, to include primary class music. She has two teenage daughters and recently moved from Walton-on-Naze to Colchester. She also enjoys choral singing.

Flautist **Jennifer Stinton** (1985) has been busy with a Wigmore Hall recital in July and the re-launch of her ensemble, Prospero. Her daughter, Miranda (2), now attends a pre-school, allowing more time for concert planning and practice. She will be performing in Istanbul next year for the first Turkish Environmental Awards, and tours of Denmark and Sweden are also planned for 1999. Latest CDs are the Kuhlau Flute Quintets on ASV with the Prospero Ensemble, *The Music of Tedesco* with Richard Durrant guitar on the Longman label, and future recordings planned are a disc of South American music for flute and guitar, a French album with Prospero and a release of nursery rhymes in traditional settings with accompanying book on CD and CD-ROM.

Timothy Salter's (1965) recordings on the Usk label, which specialises in introductions to new music and neglected works from the past, are available through phoning 0181 318 2031. Recent releases include *Chains of Gold*, including music by Byrd, Morley, Weelkes and Tomkins with the Ionian Singers conducted by Timothy; *Scandinavian Choral Music* with works by Grieg, Selim Palmgren, Sibelius and others; *20th-century British Choral Music*, with works by Jonathan Harvey, Hoddinott, Lutyens, Maconchy, Musgrave and Salter and *Early One Morning*, 20 traditional English folk songs.

John Stolberg (1950) writes that he would be pleased to hear from former students from 1947-50. He recently gave a second recital in Croydon and another in Bromley with pianist **Sheila Bell Aitken** (1949), plus concerts in the north of England. John was a member of

the First Violins of the National Youth Orchestra in 1948 and also led the Croydon Youth Orchestra for four years.

Ensemble Galant (Catherine Martin violin, **Katherine McGillivray** viola (1994), **Alison McGillivray** cello (1995), **Craig Solomon** classical clarinet (1996) and Katharina Spreckelsen oboe) made their Wigmore Hall debut on 23rd September before a delighted audience, performing works by Haydn, Hummel, Schubert, Crusell and Mozart. They have broadcast on the BBC and Belgian radio and have recorded their first CD of chamber works by Beethoven, Mozart and Brahms in collaboration with Academy professor Andrew Clark (horn), for EMI.



Ensemble Galant
Photo Colour Blind

Violist **Peter Sulski** (1990) divides his time these days playing for the London Symphony Orchestra, educating and playing chamber music with the Apple Hill Chamber Players, playing for the Peace Programme (1998/9 tour of USA, Middle East, Northern Ireland and China) and working with the National Conservatory of Music in Ramallah, West Bank, Israel. If anyone is interested in this project, please call Peter on 0171 729 0831.

Ingrid Surgenor (1970) again spent part of the summer working at the Bayreuth Festival.

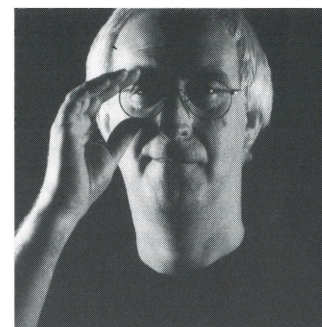
As head of music preparation for *Parsifal*, one of her tasks was conducting three weeks of rehearsal in readiness for a video recording of Wolfgang Wagner's production. Television appearances in this country have involved the BBC Wales series *Sing for Your Supper* with the TV cook Richard Cawley, and also for the BBC, their late night chat show *Open to Question*. For HTV, a documentary was televised in their series featuring musicians, *This is My Life*. Ingrid has recently joined the staff at the Academy.

Giles Swayne (1971) is currently working on a full length-opera for Opera North on the subject of *Hamlet*, a commission from the BBC Singers for 1999 to celebrate their 75th anniversary season, and a Passion Play for Harry Christophers and The Sixteen for the Millennium. Collins Classics have also just released a new all-Swayne/BBC Singers CD (CD15312), which includes many of his most significant choral works to date. The world premiere of *The Silent Land* (for 40-part choir and solo cello) was given at the Spitalfields Festival last June. Giles studied piano with Gordon Green and composition under Harrison Birtwistle, Alan Bush and Nicholas Maw. A recent recital with violinist Malu Lin in the Purcell Room received much praise from Tully Potter in *The Strad*: 'Giles Swayne, pianist, composer and wit, is a national treasure, and should be paid more attention ... Swayne's *Echo*, a short piece which was written in July 1997 in memory of composer **Paul Reade** (1965), was very affecting.'

Roy Teed (1953 student, and staff 1966-92), is pleased to announce that two of his compositions feature on CDs during 1998. The first piece is on a CD entitled *The English Tenor Repertoire*, a recital of songs from John Dowland to the present day with Gordon Pullin tenor and Roger Fisher piano. Roy writes: 'My work is *The Solitary Reaper*, a setting of the well-known poem (adapted) by William Wordsworth, for voice and piano and this CD is ideal for students of English Song (a copy is already in the RAM library).'



Ingrid Surgenor at the Festspielhaus, Bayreuth (top) and below, Giles Swayne
Photo Malcolm Crowthers



Toccata No 1 for Solo Organ, composed in 1986 and performed by **Robert Crowley** (1978) as part of a programme of selected organ repertoire from J S Bach to the twentieth-century. I have since composed Toccata No II for the same artist, who first performed it in November. There are now plans to link these two pieces with a slow Interlude, thus making a Suite for Organ.'

Matthew Taylor (1989) has become Blackheath Concert Hall's first composer-in-residence.

Brian Thompson (1960) reports that he is still teaching music in and around Portstewart and hopes to continue for a long time yet. Past pupils include The Very Revd. David Chillingworth (who occasionally broadcasts on *Prayer for the Day* on Radio 4), Sarah Travers, a news-reader on Radio Ulster, and two of the business editors on the Belfast Telegraph, Rosemary Cowan and Frances McDonnell. Brian keeps in contact with one of his near-contemporaries at the RAM, **John Emeleus** and another near-contemporary, **Nicholas Braithwaite** (whom he remembers giving a very fine performance of Prokofiev's *Iron and Steel Symphony*) was recently conducting the Ulster Youth Orchestra in the Diamond at the University of Ulster in Coleraine.

Augusta Read Thomas (1989) has been commissioned by Daniel Barenboim and the Berlin Philharmonic to compose a new work for 2000. Augusta is currently the composer-in-residence with the Chicago Symphony Orchestra.

Christina Thomson (1973) is playing horn, teaching piano and brass, examining and adjudicating in North Yorkshire. Next March she will visit Hong Kong to adjudicate in the music festival.

Jasper Thorogood (1965) writes from Felsted School, where he is Director of Music. The school has recently completed a concert tour of Malta and Gozo for both orchestra, choir and wind band, giving concerts at the Residence of the British High Commissioner, St Paul's Anglican Pro-Cathedral, St George's Basilica, Manoel Theatre and other venues. Also on the staff of the school are **Allan Clay** and **Suzanne Clews** (née Mears), both 1986.

Susan Thorpe (now Khouri, 1963) writes from Australia: 'I performed with the Royal Ballet Touring Orchestra in 1963 and the New Zealand Concert and Symphony Orchestras from 1964-5, freelancing in London from 1966 prior to emigrating with my family to Australia in 1974. I played with the Opera Orchestra and Australian Chamber Orchestra and was, for many years, Head of Strings at Sydney Grammar School. I am now semi-retired and am teaching part-time in the school and playing viola in the Orpheus String Quartet in the Blue Mountains in NSW.'

Graham Treacher (1957) writes: 'Performances in 1998 include the premiere of *Trio for 4*, a setting of Tom Phillips for Sheila Barnes soprano, Paul Barrit violin, Charles Medlam cello and James Lisney piano. Voces commissioned and performed *Galileo* and the *Queen of Stars* for their Tenth Anniversary concert in Buckfast Abbey. Present projects include music for the film *Climb for Tibet*, following an expedition in June and July to Ecuador. I also directed Bach's *St John Passion* at St George's, Brandon Hill.

An update from **Vivian Troon** (1956): 'I continue to work as principal keyboard player of the Royal Philharmonic Orchestra which, in the last few years, has taken me abroad to France, Germany, Switzerland, Italy, Greece and the USA as well as the UK. In June 1996 I performed de Falla's *Noches en los Jardines de Espana* with the RPO at the Royal Concert Hall in Nottingham, and I now have plans to record it. A short time later I visited Orkney for the first time to take part in the first performance of Peter Maxwell Davies' Symphony No 6, and in autumn played Saint-Saëns *Carnival of the Animals* in Norwich, which I recently recorded for a BBC Radio 2 broadcast with **Roderick Elms** (1973) and the BBC Concert Orchestra. Last year I visited Hungary to give recitals and renew acquaintance with Hungarian musician friends, and in March played the Grieg Piano Concerto in Carlisle, recorded by Border Television.' Vivian's hobbies include gardening as well as Oriental languages. He has a great love for Japan, which he has visited three times, and has learned some of its beautiful language. He now wishes to devote more time to teaching and coaching and to specialise in helping to train students from the Far East.

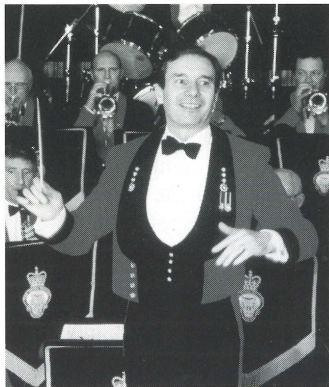
Pamela Turner (1949) writes that, having taken early retirement in 1980 from the post of Principal Lecturer in music and Head of the music department at Philippa Fawcett and Furzedown College of Education, she taught part-time as a lecturer in music education at the Institute of Education of the University of London until 1984, since when she has been travelling world-wide and enjoying opera and concerts in cities as far apart as Prague, Sydney and Flagstaff in Northern became a Trustee of the Robert Bouffler Trust, which exists to help further the study and experience of music and musical productions and performances for the young people of East Surrey.

Dorothy Upwood (1951) is now fully retired as a school teacher and music examiner. She continues her work as an organist

and gives piano duo recitals with **Margaret Mascall** (1964) for charity and fund-raising.

Martin White (1965) has just celebrated 30 years as organist of St Patrick's Cathedral, Armagh, Northern Ireland, having arrived in Ulster in August 1968 when all was quiet and peaceful. He is now under his third successive Dean of Armagh, and Dr Robin Eames is the Fourth Archbishop and Primate of All Ireland under whom he has served. The Cathedral's choral tradition, with its locally recruited all-male choir, has been maintained throughout that time, despite the problems presented by the political 'troubles' during the past decades. Martin also continues as Head of Performance for the Peripatetic Music Service of the local LEA, the Southern Education and Library Board - and, since 1983, has been an Associated Board Examiner.

Director of Music of the Central Band of the Royal British Legion is Captain **Ted Whealing** (1974), whose career includes 36 years' service in the Royal Marines, and where the last four years were spent as Director of Music on the Royal Yacht *Britannia*. Ted writes that the Band's latest recording contains two previously unrecorded marches by the late Lieutenant Colonel **Sir Vivian Dunn** (1920), the hand-written scores having been found by his son Paddy who passed them to Ted to transcribe and record. Ted has also been running music workshops for the past six years at Warner's Sinah Warren Holiday Centre on Hayling Island, at which some 450 Legion enthusiasts gather for a weekend of music-making in October each year. In October he gave a massed bands concert at Fairfield Halls for around 200 Legion musicians. With the Central Band he will be appearing at Fairfield Halls on 24th April and they have recently played for a Naval 'Trafalgar Night' in the Painted Hall in Greenwich Naval College, just prior to their closing as a Naval establishment - the end of an era. Their recent trip to France has resulted in a booking to tour the Lake Geneva area of France and Switzerland in October 2000, and negotiations are well advanced



Ted Whealing
Photo Chase Design

for a concert in Paris in the same year.

Robert Winn (1982), former Principal Flute of the Royal Philharmonic Orchestra from 1985-97, has been appointed Professor of Flute at the Cologne Hochschule, as the successor to Adorjan. Robert has published a new book, *Flute 2000* (ISBN 3-932587/31/6), the first in a series for beginners. He also has a new recording on the Tring label (TR107) of the Mozart Flute and Harp Concerto with Aileen Brewer, and continues to freelance in London and Germany. Robert has also just designed a new model flute for Haynes and Company, Boston.

Maureen Williams (1959) writes: 'After leaving the Academy I went straight to the Royal Opera House and joined the Covent Garden Chorus where I also covered and performed smaller roles. During this time I met my husband and after a few years I left the full-time chorus to have my family, but continued as a member of the extra chorus for many years. I was also actively involved in a wide range of operatic and concert performances, including a number of roles with the Kentish Opera Group. I have now retired from singing and live in North

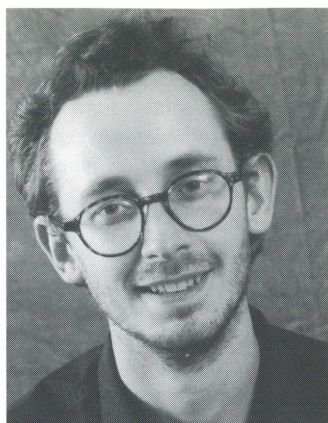


Maureen Williams
MPL Photography

Yorkshire. My final engagement was at the City Hall, Newcastle, where I was asked to sing a specially commissioned work about the beginning and end of the coal mines in Northumberland. I was particularly proud to be invited to perform in this, as I was born in a mining town and my father was a miner. Both my parents gave me great encouragement in singing, so what better note to finish on!

Elaine Williams (née Wolff, 1983) is working as a peripatetic brass and keyboard teacher for the Kent Music School, playing with local orchestras and also playing trumpet for London Emmanuel Choir. She is married with three boys, aged seven, five and three. Elaine was the brass champion in the 1980 BBC 'Young Musician of the Year Competition', since which time she has on occasion been invited to adjudicate for this award.

Composer **John Webb**'s (1994) recent commissions and performances include 5 *Atmospheres* for Michael Mizgailo-Cayton (performed at the RCM), *Into his Marvellous Light*, performed by **Katherine McGillivray** *viola* (1994) and the Choir of St Marylebone Church directed by **Peter Barley** (1992), *Hop bodee boody's Last Will and Testament*, performed by Katherine McGillivray at the 1998 International Viola Congress, *Prelude and Chaconne* for the European Union Baroque Orchestra's North European Tour, directed by **Monica Huggett** (1974), the latter reviewed by the *Köln Stadt-Anzeiger* as '15 minutes of rich tension, mostly floating, but also with pulsating, rhythmic orgies of sound'. *Sextet for Piano and Wind* was performed by the Albion Quintet and Martin Roscoe in the Adrian Boulton Hall ('beguilingly hypnotic' - *Birmingham Post*). Concerto for Accordion, for RAM accordion professor Owen Murray and the Southern Pro Musica was conducted by Jonathan Willcocks at the Petersfield Festival Hall, and *Sans Noir* for the Chameleon Wind Quintet was performed at the BMIC. *White Stones*, for the Richmond Symphony Orchestra, will be performed in the Queen Charlotte Hall, Richmond, in the new year.



Composer John Webb
Photo: Martin Tothill

Catherine Wilmers (1974), a member of the London Philharmonic Orchestra, writes: 'Digging up works for cello and piano by less well-known British women composers has been fascinating, and I have made a CD of them with Simon Marlow. The greatest mystery is Sheila Powell who wrote in 1938 and dedicated her work to May Mukle. If any readers have any knowledge of Sheila Powell, I would be grateful. **Margaret Hubicki**'s (1945) cello pieces are beautiful and I enjoyed working with her on them.'

Susanna Wilson (1986) writes that her second daughter was born on 25th August. Susanna plays with the Eusebius Piano Trio (Simon Smith *violin* and Jonathan Rutherford *piano*). They performed in November as part of the Wandsworth Festival and future engagements include a lunchtime recital at St Anne and St Agnes Church in the City of London. When not playing or looking after her children, Maria and Cecilia, Susanna finds time to do some private teaching.

Gillian Wills (1973), Dean of Music for the past seven years at the Victorian College of the Arts in Melbourne, is also Chairwoman of the National Council of Heads of Tertiary Music Schools in Australia. Gillian visited the Academy as part of an educational tour of the UK.

Fay Windsor (clarinet, 1984) graduated from the University of Sheffield in 1996 with a first class degree in speech science. For the past two years she has been working as a paediatric speech and language therapist in

North Derbyshire and, in September 1998, took up a three-year research studentship at Queen Margaret College, Edinburgh.

Violist **Elaine Woolgrove** (1994) is currently working full-time for the Hertfordshire Music Service. Work ranges from pre-school music classes to violin/viola teaching and orchestral coaching. She is looking forward to marrying non-musician, Ian Francis, in May.

Concert organist **Carol Williams** (1986) has just been appointed Associate Organist/Choirmaster at the Cathedral of the Incarnation, Garden City, New York, which has a fine tradition of music. Carol went to the USA in 1995 to study for an Artist Diploma at Yale's Institute of Sacred Music under the guidance of Professor Thomas Murray, and was awarded the Charles Ives Prize. During this period she was organist at Yale University Chapel and, for a year, at Yale's Divinity School. Her concert venues include St Patrick's Cathedral, New York; St Thomas, Fifth Avenue; Washington National Cathedral; St Sulpice, Paris; St Paul's Cathedral, and Westminster Abbey, plus numerous other venues in the UK and Finland, together with concerts in Sweden and Estonia. She is currently on the Doctoral course at Manhattan School of Music under the guidance of McNeil Robinson.

A personal message from **Helen Yorke** (1981): 'Please contact me on my fax/phone in New York which is 212 678 4674 - I would love to catch up with your news! My own news - in November I will be giving vocal/piano German lieder masterclasses in Toronto at the University and the Conservatory. In January I have a recital tour in the USA with soprano Renée Fleming in Atlanta, LA, Berkeley, Minneapolis and Ann Arbor, and in February will be coming to the Academy to do some private teaching and give a masterclass. In March/April I will be visiting Australia to teach in Adelaide, Sydney and Brisbane and in June/July will be directing the new German Course for Singers & Pianists at the Middlebury Language Center in Vermont, USA. I also maintain my own vocal coaching studio in New York and am a vocal recital coach at the Manhattan School of Music.'



Organist Carol Williams

Thank you to **Christina Ward** (1952) for pointing out that **Olwen Wonnacott** (née Williams) was pictured to the left on Jean Harvey in the photo on the rear of the last *Newsletter*.

In October 1998 **Ian Hughes** (1979) made his debut as conductor with the Royal Philharmonic Orchestra. The programme included the Grieg Piano Concerto, played by current Academy student Alison Farr. Throughout November and December Ian's music could be heard accompanying the acclaimed classic drama serial *Children of the New Forest* on BBC 1. Ian is currently working as composer and sound designer for an ambitious historical documentary series for Channel Four and Marks and Spencer, using entirely aerial photography. He is also in the process of establishing a new professional orchestra in Cornwall with friend and colleague David White (1973). The orchestra will be called the Cornish Sinfonia and will be based at the new hall in Truro; the first concert will take place on 4th June.

Andrew Davies (1972) has released a CD entitled *The Golden Age of Spanish Piano Music*, with works by Albéniz, Granados and Mompou. It is on the NISUS label ND498, and is available in the UK from Judith Massey, 61 St George's Terrace, Newcastle upon Tyne, NE2 2DL. Tel/Fax 0191 281 4409. Andrew was awarded the HonLCM by the London College of Music for his services to music in Asia.

Moyra Balhatchet (now **Bremner**) continues to write for the national press, and to broadcast on television and radio. In the last couple of years she has won two prizes for her poetry and she stood for Parliament in the last election. She is currently campaigning on the dangers of genetically modified food. This is only one of the issues on which she speaks, and chairs, professionally. If your organisation is looking for a speaker, or chair, and can afford her...!

Music in Germany by Judith Weir

Academy performers, mostly 1998 leavers, took part in a series of concerts in Berlin of music by Judith Weir, this particular one in Sammlung Hoffmann, a prestigious art collection in Berlin-Mitte, presented, very ambitiously, in a different location for each piece on the programme with the audience walking from room to room. Judith Weir was delighted with the players and found them a great pleasure to work with.



Left to right (front row) Katherine Warren *flute*, Rachel Harwood-White *oboe*, Vicky Wright *clarinet*, Karen Fotherby *bassoon*, Anneke Scott *horn*, Emily White *trombone*, John Wilkinson *double bass*, Phoebe Scott *cello* and rear, Mark Kruger *piano* and Jeremy Wiles *percussion*, Suzanne Willison *harp*. Also performing were soprano Elizabeth Poole, Jane Good *violin* and Trevor McTait *viola*.

Musical director was conductor André de Ridder
Photo: Suzanne Jansen

MUSIC & SONG *on the Maternity Ward*

BARBARA YOUNG (*née Hiller, 1977*) is a well-known baby music specialist. She began her research into the effect of music on the development of babies in 1978, and now lectures and broadcasts regularly on this subject. Barbara is currently working with parents and very young babies in her Music & Song project in Ealing.



In the UK, most ante-natal and post-natal education dwells purely on the physical needs of the mother and baby. Music, speech and dance are also important to infant development, and to this end I set up a Musical Communication Workshop in Ealing NHS Hospital in Spring 1998. The aim was to show new parents the importance of establishing music, speech and dance as part of their babies' lives. Communication between parent and baby is a very important part of the bonding process, and as such should not be neglected. A baby is naturally surrounded by visual stimuli (eg shapes and coloured objects), but a new parent has to make a conscious effort to provide aural stimuli.

My research has led me to believe that integrating music, language development and dance into the daily routine of the baby's life is a key feature in stimulating its brain development. Other benefits are the development of the baby's musicality, ie the ability to hear sounds accurately and reproduce them in song, and the development of concentration and listening skills. The baby first develops a sense of rhythm when listening to the mother's heartbeat in the womb. This should be continued after birth, using different rhythms which are found in music and speech. Dance sequences can be used to enhance the development of good memory.

Mary McLaughlin, the Midwifery Manager, welcomed the project into her maternity department with enthusiasm. She toured the wards several days before the workshop to explain the purpose of the visit, and eventually selected seven volunteers to take part. All the mothers had given birth within the last three days. The workshop was held in a large room in the hospital which did not have a piano, and so a portable electric keyboard was used. Barbara was introduced to the mothers and their new babies on the ward and then escorted the group to the

'music room'. The mothers were looked after by three midwives throughout. The group began by singing several lullabies to their babies and were encouraged to establish direct eye contact with them whilst gently rocking back and forth.

I suggested reserving special times in the baby's day for singing. Frequent singing sessions were needed to establish baby's musical ear. The mothers were surprised to learn that many babies are able to sing before they can talk. The workshop introduced some ways in which rhythm can be taught to babies, and I explored rhythms that occur naturally in rhymes, eg

'Ah, ah baby, Mummy is a lady, Daddy is a gentleman, ah, ah baby'

Then the mothers were given tiny wrist bells for their babies and the group took part in the first performance of 'The Baby Bells Song', which was specially composed by Barbara for the workshop. This featured quaver-quaver-crotchet rhythm in baby bells. Finally the new parents were shown how to hold their babies securely over their shoulders in order to dance safely. A short sequence of directional movements was taught to the group. A short discussion covering the mothers' reactions to the session rounded off the workshop. The mothers thought that the activities had helped them to establish a good bond with their babies. It had given them ideas for communication as they sometimes found that their babies' inability to talk was a barrier between them. They emphasised that only the physical needs of the baby had been discussed by the medical fraternity until then. The mothers felt that the babies responded very well to the music and stayed calm throughout. The workshop was also attended by several staff from special care baby units. They felt that this kind of workshop would be beneficial to premature babies, by providing a means of bonding with their parents which is difficult to achieve in the sterile environment of the incubator. Further workshops are planned for other hospitals later in the year.

Epilogue ...



'Twas Britten, and the slidy specs
Did gyre and gimple down the nose;
All flimsy were the borrowed kecks,
And the tone rows outphrose.

'Beware the Epilogue, my son!'
The slurs that split, the trills that catch!
Beware the 'bub-bug' slurred, and tongue
The curious transposed patch!

He took his vortal horn in hand:
Long time his manxome place he sought -
So counted he on the Rostrum tree.
And stood a'lost and fraught.

Attacking huffish notes he stood;
The Epilogue, with cries of pain,
Came whiffing from the offstage wood,
And burbled as it came!

'One, two', One, two! Oh phew, we're
through!
The vortal horn went splitter-splatt!
He left it dead, and with that fled.
He had to take it back.

'Ah, thou hast slain the Epilogue!
Come drink a pint of Beamish, boy!
O frabjous day! (the critics say)',
He fnoirtled in his joy.

'Twas Britten, and the slidy specs
Did gyre and gimple down the nose;
All flimsy were the borrowed kecks,
And the tone rows outphrose.

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Professor of horn and Seminar Leader (Art
of Teaching Course), Brass Faculty, RAM

The BMIC is now on-line

BMIC database of 20th century British music is now online. You can search for information on scores and recordings by title, composer, instrumentation, genre, year of composition, duration, number of players, publisher and more besides. The database now holds details of almost 45,000 scores and will be updated weekly. www.bmic.co.uk will take you to the site.

Royal Academy of Music Newsletter, January

STARTING OUT

*'If we had known the eventual cost,
the performance may never have
happened...'*

PETER GILBERT-DYSON (1994)
started an orchestra

Conductor Peter Gilbert-Dyson (1994) founded the Belmont Ensemble of London with a group of fellow-students, administered by his wife, **Rebekah** (1995). Its aims were to offer both solo and orchestral performance opportunities to postgraduate students or those who had recently left the conservatoire, thereby bridging the period between leaving college and gaining full-time professional employment. The first major concert took place at St John's, Smith Square, in December 1991. Says Peter: 'The concert was a leap in the dark, not knowing what to perform (we performed works by Mozart, Albinoni and Warlock), how much to charge, or how much it would cost. If we had known the eventual cost, the performance may never have happened, as the first cheque from St John's covered very little of the expenses.'

The orchestra's next concert venture was at St Martin-in-the-Fields in March 1992. 'A casual conversation with the then-concert manager led us to take yet another risk. Few evening concerts were being put on at the time at St Martin's and we agreed that, if the Ensemble was prepared to chance a series at the church, we would be given priority if the concerts were a success - they had to be a success or else we faced major financial problems. Before we knew where we were, ten concerts had been booked. This time the repertoire had to be chosen carefully and we would have to perform popular classics that would draw an audience - music which



Peter Gilbert-Dyson (centre), with the 'original' Belmont Ensemble of London
Photo: Robert Carpenter-Turner

Royal Academy of Music Newsletter, January

included Bach's Double Violin Concerto, Mozart's Flute and Harp Concerto and Vivaldi's *Four Seasons*.

Once established at St Martin's, more concerts were arranged and we eventually became the orchestra which gave the most performances each year (along with two close rivals) - around 30 concerts per year from 1993-8, with similar plans well into the 1999/2000 seasons. We also appeared at festivals including Rye, Chard, Mildenhall, Coggeshall and Rochester Cathedral. Our sell-out debut concert in the Purcell Room in 1995 and the Queen Elizabeth Hall in 1998 has led to a growing series at the South Bank - six Purcell Rooms and three Queen Elizabeth Halls in 1998, rising to monthly concerts in the 1999/2000 season. The Christmas of 1992 brought about our appearance on Classic FM's first major Christmas Day broadcast. Although several of our concerts had been recorded before, it was a privilege to be asked to perform for such a major event. In 1994 we recorded Walton's *Facade* with Benjamin Luxon (who became our Patron) to critical acclaim, especially from the USA. This was followed in 1995 by the launch of our own record label and a further two recordings - Mozart's Sinfonia Concertante for Violin and Viola plus Sinfonia Concertante for Winds, and Vivaldi's *Four Seasons*, many with ex-RAM soloists.'

The orchestra's busy schedule over the Christmas and New Year period in the Purcell Room, Queen Elizabeth Hall and St Martin-in-the-Fields included concerts on 30th November, 14, 22, 26 December, 2 and 5 January and a 'New Year Extravaganza' of works by Mozart, Handel and Vivaldi at the QEH on Sunday 10th January. Recent soloists with the Belmont Ensemble of London have included violinists **Nicola Loud, Anna Bradley and Lucy-Ellen Spencer**, oboists **Eugene Feild and Angela Miles**, flautists **Anna Pyne and Sarah De Bats**, **Richard Fomison trumpet**, **Richard Wainwright horn** and **Helen Rogers harpsichord**.

The Glyn Lewis Bursary Fund

GLYN LEWIS (1994), an immensely popular student, died tragically in 1997. JULIA THORNTON (harp, 1995) writes:

I received a phone call a couple of months ago from an old friend asking me if I would help her to put on a concert in memory of Glyn Lewis, who died a year ago. We had previously spoken when, as ex-members of the Essex Youth Orchestra, we got together in Chelmsford Cathedral and gave a concert to raise money for a bursary which had been funded in Glyn's name. For those of you who didn't know him, Glyn was an extremely lively character and a very talented trumpet player, who tragically took his own life on 9th August 1997. We raised £2500 and, as a result, the organiser has been persuaded to make the concert an annual event. With a colleague, Rowan Fenner, we gave a concert a few weeks ago and were kindly donated the use of St Simon Zelotes Church. Together, with our 50-strong audience, we were able to raise a further £460. An enormous thank you to everyone who has contributed. The first award will go to a young trumpeter from Essex who needs financial assistance with tuition fees, further musical education or a new instrument. Anyone who feels they would like to make an additional contribution, however small, should make cheques payable to The Glyn Lewis Bursary and send them to Brian Brown, 11 Boswells Drive, Chelmsford, Essex CM2 6LD. For further information on concert or events in Glyn's memory, please contact Brian.

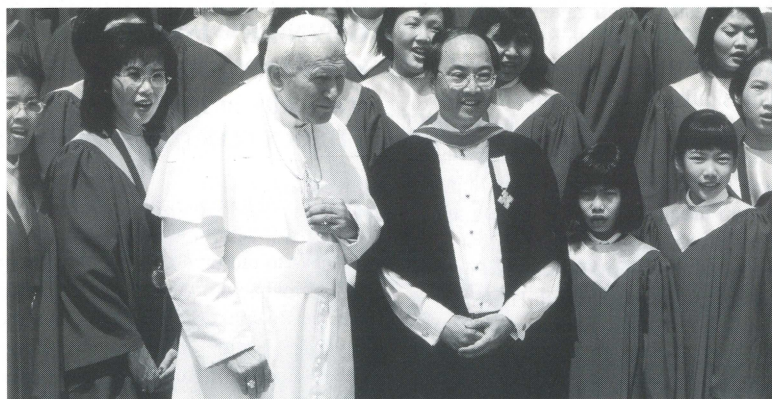
Listen here!



A new series of *Full Orchestra* is presented by **Tommy Pearson** (1991) at 1.30pm on BBC Radio 4 for ten weeks from the end of November. Tommy, who also presents *The Music Machine* on Radio 3, says that the BBC Big Band faces The Orchestra of the Age of Enlightenment, with the Britten Sinfonia against the orchestra from *Cats*, the Royal Opera House Orchestra against *Phantom of the Opera*, The East of England Orchestra against the band from *Chicago*, the Hanover Band will face the BBC National Orchestra of Wales etc. Last year's trophy winners were the London Symphony Orchestra. Don't forget to listen in! More from Tommy in the next Newsletter.

Post-RAM - QUO VADIS?

PETER LOW spent the academic year 1991-2 at the Academy by special arrangement with the Singaporean Ministry of Education.



Peter Low with His Holiness the Pope and members of the Risen Christ Choir of Singapore. Peter is wearing his RAM graduation robe and hood and thinks it may possibly be the first time the Academy's robes have been worn in The Vatican.

Not every student of the Royal Academy of Music is fortunate enough to be blessed with the level of musicianship necessary for him or her to pursue a professional career in music upon graduation. To be frank, my very presence in the Academy was the work of sheer Providence. I had been singing since the age of eight - as a boy chorister at the Church of Sts. Peter and Paul in Singapore under the tutelage of a French missionary, moving at the age of 14 to the choir at the Catholic Cathedral of the Good Shepherd, where I remained until I joined the Seminary in 1965. Gregorian Chant was staple fare at the seminary but I also had the chance to pick up the rudiments of a keyboard instrument. I left the seminary for the University of Singapore in 1970, where I had the great fortune of benefiting from the expertise of Dr Edward Ho, then head of the music department at the University, and that of Dr Geoffrey Benjamin, a professor of anthropology who had made music his passion. I spent many hours with the University Madrigal Singers as well as with the recorder consort led by Dr Benjamin. I also learnt to play the classical guitar.

I was fortunate enough to have joined the Singapore Youth Choir in 1970, and there had the chance to put the choral conducting skills which I acquired while in the seminary to good use. This experience prompted me to form a choir to sing at the newly built church of the Risen Christ in the township of Toa Payoh in the same year. I began with 60 youths and adults, most of whom could sing in tune, and within six months they were singing in polyphony at the main Sunday service. Spurred on by this success, I formed a junior choir with more than 40 members. We started with simple hymns but the children learnt quickly and in 1973 performed on the Christmas Special on national television. The Choir was soon in demand at the major hotels during the Christmas season.

I believe it is essential for every musician to want to learn from others regardless of how good one is. I never missed out on the

opportunity to learn from professional examiners from the Royal Schools of Music like Andrew Davies, who visited Singapore. I also arranged for masterclasses by prominent international names like Dr Albert Engelberger of the Vienna Boys' Choir and Dri Yip Wai Hong of the Hong Kong Children's Choir. It was *de rigueur* for the members of my choirs to attend performances by visiting choirs.

In 1972 I visited the Tees-side International Eisteddfod with the Singapore Youth Choir as its assistant conductor and there began the dream that one day my own Risen Christ Choir would tour the world and play a bigger role than one would expect of a church choir. At the Llangollen International Eisteddfod in 1974, when the Singapore Youth Choir won the first prize in the Youth Section, I was determined that England would be the first country that the Risen Christ Choir would visit. The dream came true in 1978 when I visited England and Wales with 60 members of the Junior Choir - the first children's choir from Singapore to venture overseas. We competed in the Llangollen Eisteddfod, and since then the choir has performed in the United States, Italy, France, Switzerland, Spain, Jordan, Israel, Japan, the Philippines, Australia and Japan. Highlights include performances in venues like the Crystal Cathedral in Anaheim, the 'Merv Griffin' Show in Hollywood, the Notre Dame in Paris, St Peter's Basilica in Rome, Manger Square in Bethlehem on Christmas Eve in 1995 and performances for Pope John Paul II at the Vatican in 1995 and 1998.

I was fortunate to have encountered Denys Darlow, who was convinced that a year at the Academy would benefit me immensely. He was the main motivator behind a Ministry of Education Scholarship to pursue a course in choral conducting. I was then working in the Choral Division of the Ministry of Education.

I attended the Academy at the ripe old age of 42 and was mistaken by some of the students on the first day for a Professor of Ancient Chinese Music. Here I had the

privilege of studying voice under David Johnstone and Church Music under Patrick Russill. I graduated with the Advanced Certificate in Choral Conducting Studies and returned to Singapore to serve as Choral Advisor to Schools. Unfortunately I did not relish the administrative nature of my job, and soon left to set up my own consultancy as a trainer in the lateral thinking methods of creativity guru, Dr Edward de Bono.

Did the training received at the Academy go to waste? Not so, as I still conduct the Risen Christ Choir. I have believed all along that it was not necessary for a church choir to confine its activities to the Church, and had therefore cultivated a social role for the choir through its Christmas and Easter performances for worthy projects. These concerts were often graced by diplomatic dignitaries or prominent members of the National Cabinet. The beneficiaries of the proceeds of the concerts, which never failed to draw large audiences, include welfare homes, school building funds, hospitals and even international disaster relief efforts like the Mount Pinatubo Disaster Relief Fund. In fact, the choir received a letter of commendation from President Ramos himself for one such project.

Many of these concerts also featured visiting foreign choirs, including the Royal Danish Boys' Choir, the Royal Belgium Boys' Choir, the Texas Girls' Choir and top-notch Japanese choirs like the Tokushima Children's Choir. I believe strongly in the ability of music to foster international friendships.

The choir also featured prominently in major national events in Singapore, including the official launching ceremony of the Mass Rapid Transit system and the national launch of the 25th anniversary celebrations of the Republic of Singapore. In all the hustle and bustle of activity, the Church has not been overshadowed or neglected, for the Choir has continued to serve the parish throughout all the 28 years of its existence. In fact, it was the main coordinating force of the 2000-voice Papal Visit Choir during the visit of Pope John Paul II to Singapore in 1986. I was the choral director on that momentous occasion.

I believe that it is the destiny of some like Pavarotti, Yo Yo Ma and Nigel Kennedy to share their talents with the world as people who have achieved the heights in their arts. Lesser musicians like myself, however, need not despair, as we too can contribute in the capacity of leaders to those for whom music will never be a livelihood but a performing passion. There will always be people willing to listen to good music-making by amateurs, provided we take the trouble and effort to organise and synergise our talents to provide the listeners a respite from the jarring sounds of an all-too-mundane world where spiced-up music seems to have become staple fare. Music need not just be the food of love, but also a source of food born out of a common love of music and man.



Life Outside - STAFF NEWS

Professor of violin **Clarence Myerscough** (1953) was invited by the Frederic Chopin Academy of Music, Warsaw (Bialystok Branch) to give a week of masterclasses, a recital and a broadcast. He received an exceptionally warm welcome from the director and staff. This was the first visit from a string professor from England, and they showed great interest to know more about the Academy. Luckily a good supply of Prospectuses was taken along, and the professors and students were impressed by the history, diversity and rich programme of studies here. The visit was covered by Polish television and made into an interesting programme with an introduction and commentaries by Professor Jan Kadlubski, Artistic Director and professor of piano at the Chopin Academy. Newspaper and television interviewers were also keen to mention and know more about Clarence's Polish background; several of his Polish relations were painters, circus artists and musicians, some of them becoming established artists in Paris and elsewhere in Europe at the turn-of-the-century.

Clarence was happy to teach these highly receptive students and they were keen to learn about different schools and approaches to violin playing. The British Council in Warsaw generously sponsored this trip and were delighted with its success.

Clarence also had the pleasure of playing recently with his daughter **Nadia** (1987), the Bach Double Violin Concerto with conductor **Paul Neville** (1958) and his orchestra, both playing on violins made by Paolo Maggini circa 1600. They will team up again in the near future for the Sinfonia Concertante by Mozart, with Clarence on the viola.

Professor of singing, counter tenor **Nicholas Clapton**, writes: 'I have again been giving masterclasses at the Music Academy in Budapest (at present a twice-yearly event). On the performing front, I gave the world premières of *I Thirst for Shadows* by David Bedford and *Seis Caprichos* by Simon Holt, both commissioned by the Oxford Festival of Contemporary Music, with funds from Southern Arts, for a concert on 11 November entitled *Lorca's Spain* in celebration of that poet's centenary. My CD of cantatas by Nicola Porpora was released on the Hungaroton label in autumn 1998 (HCD31747).

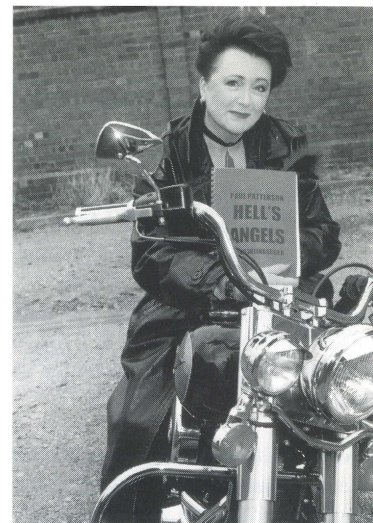
Patrick Russill, Director of Church Music, has released a CD entitled *Organ Classics at the London Oratory* on the Herald label, with music from Buxtehude to Langlais. He was also the musical editor for *The Catholic Hymn Book* (published by Gracewing), the first printing of which virtually sold out at the launch: it has been taken by major churches, including Westminster Cathedral. Paddy has also contributed the chapter *South Germany and Austria in the 17th and 18th centuries* in *The Cambridge Companion to the Organ*, to be published this month.

Professor of piano **Vanessa Latache** has produced a CD of solo piano works by Mendelssohn, which include all the composers's Preludes and Fugues. Vanessa married David Griffin on 19th December at St Philip and St James Church, Whiston, Middlesex.

Ian Partridge, professor of singing, has recently recorded for release four new CDs. *Richard Baker's Favourite Songs and Encores* with soprano **Beryl Korman** (1976) (Upbeat), *'Geist der Liebe - The Spirit of Love - Ian Partridge sings songs of Schubert with Jennifer Partridge'* (Meridian, for release this year), *Songs and Piano Music of Lord Berners* with Len Vorster, piano (Naxos) and *Songs and piano music of William Byrd* with Phantasm (led by Laurence Dreyfus, with soprano **Geraldine McGreevy** and produced by **Jonathan Freeman-Attwood**) (Simax), the latter two recordings for release this summer.

Colin Metters, Head of Conducting Studies, has been appointed Music Adviser and Principal Guest Conductor of the Vietnamese National Symphony Orchestra.

Professor of singing **Alison Pearce** was the soprano soloist in a world première of **Paul Patterson's** (1968) *Hell's Angels*, which was recently performed at the Barbican with the Crouch End Festival Chorus and the Brodsky Quartet, conducted by David Temple. The critics said Alison 'presided, serenely malevolent in red and black, over the more lyrical solo sections' ... 'with voluptuous use of the solo voice'. This season's engagements include visiting Poland to give a series of masterclasses at the Akademia Muzyczna im Fryderyka Chopina music conservatoire in Warsaw; to Germany for performances of Penderecki's *Seven Gates of Jerusalem*; to Israel as the guest operatic star in the opening



Alison Pearce, Hell's Angels

and closing concerts of the Felicia Blumental International Music Festival as well as many oratorio and recital appearances in the UK, one of which features a performance of Mahler's Eighth Symphony at the Royal Ablert Hall and another is singing eighteenth-century songs for the Foundling Hospital (Thomas Coram Foundation) in London.

Professor of piano **Piers Lane** presented a 23-part series for BBC Radio 3 exploring the piano.

Professor of viola **Martin Outram** gave the world première performance of *Viola Fantasy* by Sebastian Forbes, a work dedicated to his father, former RAM professor Watson Forbes, at the 1998 International Viola Congress held in Glasgow last July. The recital was a tribute to Watson Forbes and featured some of the Scottish violist's best transcriptions for viola and piano, together with sonatas by Lennox Berkeley and Alan Rawsthorne. The Berkeley was dedicated to Forbes, and the Rawsthorne work was rediscovered in manuscript by Forbes in a Hampstead junk shop! Forthcoming solo appearances include a rare performance of the Maconchy *Romanza* with the Ambache Chamber Orchestra in January and, later in the year, he will perform concertos by Bach, Lars-Erik Larsson and Walton. Also planned is a performance of Adam Gorb's *Viola Concerto*, written for Martin in 1992.

Professor of viola **John White** says that the 1999 Viola Festival, this year in honour of Tully Potter, the distinguished author, journalist and critic and in aid of the **Lionel Tertis International Viola Competition**, will be held at the St John's Arts and Recreation Centre in Old Harlow between **19-21 February**. As well as talks and social events, music will include four world premières by composers Peter Koene, Rhian Samuel, **Jonathan Ayerst** (1994) and Malcolm Lipkin, as well as concerts of music by Bax, Maconchy, Bach, Elgar, Glinka, Schubert, Hugh Wood, Marais, Dunhill, Biber, Barber, Bowen, Lutoslawski, Dvorak, Rachmaninoff and others. Many Academy students, past and present, will be taking part.

Further information and tickets are available from John by telephoning 01279 422567 and, from February, directly from the centre on 01279 442447. New first editions of unpublished viola works, including the Viola Concerto In C minor, written by York Bowen (1884-1961) for Lionel Tertis and premièred in 1908 and edited by John, has been published by Weinberger, along with new editions of Bowens's Phantasy in F for viola and piano Op 54 and the Rhapsody for Viola and Piano.

Andrew Clark (Professor of natural horn) has recently released a solo CD on EMI Classics (CDZ 5728222) with Ensemble Galant, which includes former students **Katherine** (viola) and **Alison McGillivray** (gamba) and **Craig Solomon** (classical clarinet). The CD comprises the Mozart Horn Quintet for horn and strings, two duos for two horns by Mozart, sextet for two horns and strings, Beethoven sonata for horn and piano and the Brahms horn trio for violin, horn and piano. The duos are recorded here for the first time on natural horn. This is Andrew's second appearance as a solo horn player for EMI Classics, as last year he played in Thomas Adès's *Sonata da Caccia* on the CD *Living Toys*. This work is for the unusual combination of Baroque oboe, modern horn (played with baroque embellishments) and modern harpsichord.

Head of composition **Robert Saxton** writes that a CD of his chamber music, with the Brunel Ensemble, is shortly to be released by NMC. He is now beginning work on *The Legend of the Wandering Jew*, an opera commissioned by BBC Radio 3 for the Millennium, and in February he will spend a week teaching at the Royal Danish Conservatoire, Copenhagen.

A busy time ahead for professor of chamber music **Siegmund Nissel**. In late November he will be involved in auditions for the Melbourne International Chamber Music Competition; in mid-December teaching a chamber music course at the Royal Danish Academy; in early January he will be at the Haydnfest at the Royal Northern College of Music, Manchester, then another course at Schloss Elman, Bavaria in early April, prior to teaching a course at Prussia Cove. The Amadeus Summer Course will take place at the Academy from 25 July - 7 August, and from mid-to the end of August he will be teaching at the Akademie 'Prague-Wien-Budapest' prior to a course in Musicade, Lyon and then adjudicating at the Bordeaux Competition. The BBC has released a CD of the Brahms Quintet and Schubert's *Trout* Quintet with pianist and former Academy student, the late **Clifford Curzon**. *Married to the Amadeus* is a new book written by Muriel Nissel and published by DLM in August (ISBN 1-900357-12-7), £12.99. Tel the publishers on 0171 465 7607 for details.



Relaxed moments - Sigi Nissel with Muriel Nissel watching (left), and John Wallace trying the local delicacies (right) pictured during the Academy's recent visit to China

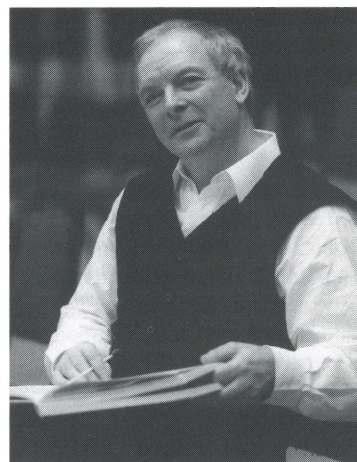
Artistic Director of the brass faculty **John Wallace** (1972) writes that the Wallace Collection's 'Electric Brass' concert was held at the Wigmore Hall in October, with a release of the CD *Electric Brass* on the same day. In January the ensemble will tour Kajikstan, in March visit Bangladesh. John gave solo performances in Leipzig, Magdeburg, Innsbruck in October, in London, Dublin and Londonderry in November. In February he will première the new Peter Maxwell Davies piece for trumpet and string quartet in Ygdrasil, and Aberdeen.

Congratulations to Professor of singing **Beatrice Unsworth**, who has been appointed Chairman of *Live Music Now!* in Wales.

International Chair of Early Music **Christopher Hogwood** escaped from the English summer to the Australian winter to conduct the Queensland, Melbourne, Sydney and Western Australian Symphony Orchestras. He now works with modern orchestras as often as he does period-instrument orchestras, and makes the most of the opportunity to mix 20th-century neoclassical repertoire with baroque and classical works. With cellist Steven Isserlis, he presented a variety of programmes of Mozart, Haydn, Bach, Beethoven, Fauré, Saint-Saëns, Dvorák and Martinu. Christopher reappeared in England in August at the Albert Hall in a sold-out Prom - later televised on BBC1 - with his own orchestra, The Academy of Ancient Music. Immediately afterwards he set off on a six-concert tour from Dubrovnik to Dieppe with the AAM Chamber Ensemble. September took him from Paris with the Orchestre Philharmonique de Radio France, where the repertoire encompassed Respighi with violinist Fabio Biondi, Martinu and Haydn; to Brazil with the AAM and a programme of Mozart and Schubert with soprano Lorna Anderson. In October, in addition to a Purcell recording with Barbara Bonney, he recorded the eighth CD in the Mozart keyboard concerto series with Robert Levin for Decca and, with an all-Beethoven programme, opened the concert season for the Handel and Haydn Society in Boston, where he is Artistic Director. He



returned there three more times this season for an all-Mendelssohn programme, *Messiah* in December and a three-day Handel Festival at the end of April 1999. He is also Associate Director of the Beethoven Academie, Antwerp, with whom he will be conducting an adventurous programme of works by Ernst Krenek, Joseph Haydn and the Terezin composer Gideon Klein in November, and two Haydn and Mozart programmes in February and March 1999. Two highlights of the winter season with the AAM are a tour of Germany in December performing Bach's Christmas Oratorio and concert performances in January in Paris, Amsterdam, Birmingham and Vienna of Handel's *Rinaldo* with Ewe Podles in the title role and Cecilia Bartoli as Almirena. In addition to his teaching at the Academy, he will give a masterclass at the Antwerp Conservatoire, a lecture (*Silencing the Small Voice: an examination of the importance of the clavichord as the voice of personal and private music in Germany during the second-half of the 18th century*) to the Carl Friedrich von Siemens Foundation in Munich, and the keynote speech at a CPE Bach Conference at Cornell University; for Barenreiter he is producing new editions of Haydn's *London* symphonies arranged for quintet by John Peter Salomon, and the flute and viola arrangements of Mozart's Clarinet Concerto. Monthly news and details of activities appear on the website at www.aam.co.uk



Christopher Hogwood
Photo: Decca/Vivienne Purdom



Colm Carey (left) with Jonathan Freeman-Attwood recently made their Duo debut at the Dutch Church in London. Photo Alan Southgate

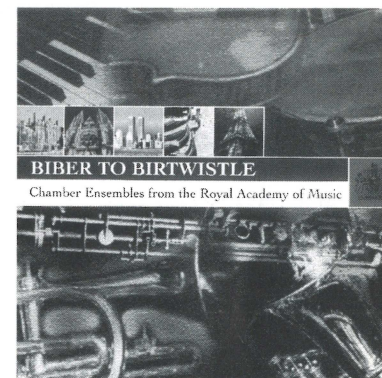
Vice-Principal **Jonathan Freeman-Attwood** and organist **Colm Carey** (1994) have recently completed a recording of Bach and Bach-related works following recitals, including the duo's London debut at the Dutch Church. Concert programmes are largely based on transcriptions, made by them, of music from the 16th to 20th-centuries as a means of coaxing trumpet and organ music away from purely ceremonial connotations towards a new kaleidoscopic repertoire. For 1999 this includes commissions for concerts in Dublin, Manchester and the Guelph Festival in Canada, the former of which will include soprano Carys Lane (1990) in a new work by Andrew Johnstone. They have also commissioned **Christopher Bowers-Broadbent** (1966) to write a work for them in a festival appearance for 2000.

In a year of great achievement, the Academy's Accordion Department, under the guidance of professor **Owen Murray**, took part in many high-profile performances externally. Ten present and former student played with the BBC Symphony Orchestra at the 1998 Proms at the Royal Albert Hall (Prokofiev's *Cantata for the 20th Anniversary of the October Revolution*). Other orchestral concert performances included Kurtag's *Songs of Despair and Sorrow*, again with the BBC Symphony Orchestra and Singers (*accordions* Owen Murray, as Leader of the orchestra, with **Neil Varley** (1991) and students **Phuong Nguyen** and **Ingrid Kvale**) at the Royal Festival Hall. The same piece was played on tour by the Symphony Orchestra of Baden-Baden with Owen, Neil Varley, **Murray Grainger** (1996) and student **Wilhelmina Dreyton**, with performances at the Edinburgh International Festival, Paris Autumn Festival and Salzburg Festival. Ian Watson, a fourth-year undergraduate, played Olé Schmidt's *Concerto Symphonic Fantasy and Allegro* with the Metropolitan Symphony Orchestra at St John's, Smith Square. Phuong Nguyen was Joint First Prize Winner of the Inaugural RAM Club Prize, and **David Farmer** (1998) was hailed as a 'Great Scot' by *The*

Peter Sheppard-Skaeverd (1989), who teaches academic and supporting studies, reports that the Kreutzer Quartet's performance of works for string quartet by Professor of Composition **Michael Finnis** received a five star rating in *Classic CD* magazine as the *Classic CD* 'Choice of the Month'. Members of the quartet also include supporting studies professor **Neil Heyde** cello, **Bridget Carey** (violin, 1987) and ...viola (Metier MSV CD92011).

Readers are welcome to join **Penelope Mackay** and **Malcolm Martineau** at a late night French cabaret event at St John's, Smith Square, to round off the series of French recitals called *Invitation au Voyage*, on March 8th at 9.45pm

With Masterminds like this ..!



Following the success of the Jazz series of CDs, the RAM now has a classical wing to its catalogue of discs. The first recording, sponsored by the RAM Guild, was largely masterminded by Sebastian Bell and John Wallace (and produced by Jonathan Freeman-Attwood), and is entitled *From Biber to Birtwistle*. It is an ensemble disc which reveals the exciting panoply of idioms and instrumental combinations offered at the Academy. Some of the repertoire receives its first recorded performance, such as the Quintet by George Antheil, and the Duruflé Trio for flute, Viola and Piano is also included, as well as magnificent polychoral brass works by Gabrieli.

The Academy will release its new recording of Schoenberg-Riehn's chamber arrangement of Mahler's *Das Lied von der Erde* in the spring. The RAM Soloists under Clio Gould will be recording a disc at around the same time. All CDs can be purchased from the Concert Office from Fran Turner, or the Development Office from Pandora Davies at £5 for students and staff and £10 for others. The proceeds are offset against production costs for the following year's recording.

BMI presents 1998 awards



James Radford and Guy de Villiers (centre), students on the Media Music course, receive awards from BMI President Frances Preston, and Phil Graham (right). Photo Rita Castle

Late news!

Tracey McSweeney (1994) has been offered a solo recording contract with Columbia/Sony and is also working with James Shearman and Youki Yamamoto on film projects. During the past couple of years she has starred in *Mama, I Want to Sing*, *Carmen Jones* and *Hot Stuff*, and has taken part in many recordings, videos and sound-tracks, including starring in the Arsenal FA Cup theme, *Hot Stuff*. Watch this space ...

Caviar or Lollipops?

— PAUL RISSMANN —



Photo Royal Scottish National Orchestra

Since August, I have been working as Education Manager and Music Animateur for the Royal Scottish National Orchestra in my hometown, Glasgow. The RSNO was the first orchestra I ever heard, and the first orchestra I ever played with professionally. I am so pleased to be able to shape the education programme of an orchestra I grew up with.

British orchestras are at the forefront of a new style of music education. I am pleased to say the days when education simply meant a cheap ticket offer to schools are far behind us. So too is education by parachute - 'Ehm hello, listen to this, must go, bye bye'; not the most rewarding experience for all concerned. Music education is firmly focused on encouraging creativity and promoting understanding of classical music through active participation in music-making.

I firmly believe everyone loves classical music but, at a certain point in life, a large proportion of people stop listening. Typically, this happens around the age at which hormones begin to flow. Couple this with an education system which stifles creativity and you have the disaster which currently faces every marketing manager of every orchestra in the country. People stop listening, stop coming to concerts, feel they are unmusical and stay home with their TV sets. It can only get worse in the digital age.

During my short career I have discovered that you can play anything, and I mean absolutely anything, to a class of school children, and they will love it. Providing it is presented and packaged in the correct way, they lap it up. At the London Symphony Orchestra, where I was Assistant Animateur, we played Shostakovich, Ives and Bartók in primary school concerts to rapturous applause from nine-year-old listeners. Not just because it sounded good, but because, through project work, the children have attained enough knowledge to appreciate it. Most important, having 'invented' (school children don't compose but they do invent) their own composition based on the work they would hear, they had formed a relationship with the piece. Only playing *William Tell* and other light classics to kids is an insult. No parent would restrict their child's diet to lollipops, but for some reason that's all the music industry fed children for years.

At the RSNO I have been given the mammoth task of creating an education programme for all of Scotland. Never having been good at geography, I am well aware of the gargantuan challenge before me. We have introduced initiatives which span from nursery school to old folks' homes, from composition projects to interactive concerts.

My role involves devising projects, training the musicians and teachers, writing education packs, visiting schools and presenting concerts and events. This summer I will present our Schools Prom concerts to over 10,000 children throughout Scotland. This will be a

showcase for our new style of education. A concert which is a tailor-made experience for children, which explains and illustrates in a language that they can understand, and a programme which will excite and challenge them. It's intended as a 'Hitchhiker's Guide to the Symphony', though unfortunately we can't use that title - ten-year-olds are too young to get the joke. The programme will include John Adams' fantastic *Short Ride in a Fast Machine* - what better piece to illustrate the difference between pulse and rhythm. Every child attending the concert will have prepared for the experience through project work in school and visits from the musicians.

By far the most rewarding work is long-term projects. Our most recent project was based on Michael Torke's *Javelin*, which he wrote for the Olympic Games in 1996. Eight RSNO musicians and myself worked in three secondary schools, in some of Glasgow's most deprived areas. The students were aged between 14-17 years. In conjunction with the RSNO and their teachers, they invented their own group compositions which they could also perform entirely from memory.

Michael Torke worked with us on the final stages of the project. He had never experienced such a project and was 'blown away' by the level of performance and complexity of the music created. The schools played in the Royal Concert Hall in Glasgow the night prior to the RSNO's performance of *Javelin*, and the students produced stunning results. Most of them had never been to a classical concert, never mind compose their own music. They performed with a confidence and pride which was so special that words here are unable to reproduce the excitement. They then attended the orchestra's performance, not only of Torke, but also Strauss, Martinu and Sibelius. They loved it, and not a lollipop in sight.

The role of the classical musician has evolved far beyond the expectations most of us had when we began our conservatoire training. Working in education is something that I think challenges 'all of me', not just the performer in me. Please don't think of this as very 'kum bah yah', but there is a magical bond which forms during a project. People open up, challenge themselves, become more confident, take pride in their work, and all because of one thing. Classical Music.

PAUL RISSMANN studied classical saxophone on the Advanced course between 1992-4. Since then his career has combined performing, composing and working as an educationalist. He has devised and led projects for organisations such as the Royal Opera House and the London Symphony Orchestra, where he was Assistant Animateur. His work involves music-making with people of all ages and abilities. Projects have included producing a new version of *Rigoletto* with young people who have severe learning difficulties to encouraging children to compose and perform their own music. As a composer, he has written electronic music for Microsoft and orchestral music for the LSO. In August of this year he was appointed Education Manager and Music Animateur for the Royal Scottish National Orchestra. In addition to his work in Scotland, future projects include work with the Marais Ensemble and conducting the National Children's Wind Orchestra of Great Britain. Occasionally, he even has time to play his saxophone.

Royal Academy of Music Newsletter, January

GO Placidly

JOHN WEBB, Curator of the Padbrook Historic Brass Wind Collection, reports ...



Lake Placid, in the heart of the Adirondacks of northern New York State, staged its third (1998) series of seminars with great success. There were four this year (Voice, Trumpet, Brass Quintets and Jazz Improvisation) presented by the Lake Placid Institute for the Arts and Humanities in partnership with the Academy.

Thirty-seven trumpeters attended the Trumpet Seminar (July 19-31), including nine from Europe. The faculty included director Ed Carroll, James Thompson and John Wallace, with Sir Harrison Birtwistle simultaneously conducting New Composition classes involving both composers and trumpeters.

The accent was on new music. Large and small ensemble rehearsals, tutorials and masterclasses resulted in concerts which including world premières of pieces by Frederick Gifford, Alex Hills (RAM), Paul Moravec, Louis Stewart, Luis Tinoco (RAM), Brent Wetters and Birtwistle himself, *Placid Mobile* for 36 muted trumpets, composed during the actual seminar. Other composers performed were Bozza, Ewazen, Hubeau, Takemitsu, Maxwell Davies, Verne Reynolds, Stanley Friedman and Zwillich.

Standards were the highest ever, and many participants declared the Lake Placid Seminar to be now the most important of its kind in the world. As New Yorker Aaron Flagg (professional, ex-Juilliard) put it: 'Working with composers has been a unique experience, unlike any other programme I've been involved in. The standard is inspiring at all levels. We have professionals, outstandingly talented high-school students, virtuoso soloists, so not only is the trumpet explored but the world of music, new, difficult repertoire, career possibilities. Everyone recognises the seriousness of the Seminar, and I shall be leaving very much aware of what level the trumpet is being played at on the world scene, and that's wonderful'.

The Seminar for Brass Quintets stressed presentation and audience relationship, programming and group identity. The faculty was joined by Roger Bobo, Barry Tuckwell and the Canadian Brass (ensemble-in-residence). Again, there were some memorable concerts, including performances by Canadian Brass. A quintet from the Academy did a live one-hour broadcast on Vermont Public Radio. In late August we had the International Seminar for Jazz Improvisation. On the faculty were such names as John Abercrombie, Tim Hagans, Billy Hart, Joe Lovano, Jim McNeely, Dick Oatts, Rufus Reid and Kenny Werner. Here the emphasis was on the expansion of improvisational vocabulary and the exploration of new jazz languages. Participants had the opportunity to play with faculty members in local jazz venues and at two formal concerts. All this, as usual, was made possible by the generosity of Yamaha, the Royal Academy of Music, Rayburn Music of Boston, and the people of Lake Placid.



Playing at Lake Placid - Sarah Field trumpet, Richard Harris trombone, Alex Hills tuba, Steven James horn, Ed Carroll in the background, and Chris Deacon trumpet

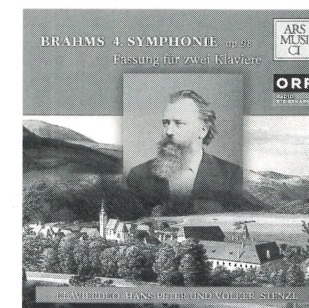


Ed Carroll working with Academy students Niall Keatly, Martyn Bayliss, Guy Button and Tim Smart, and discussing music by composers who provided the scores for many famous TV and film cartoon series

Photo Janet Snowman

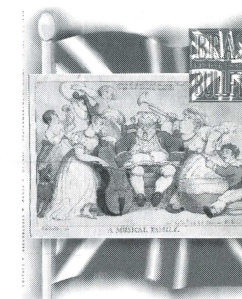
Royal Academy of Music Newsletter, January

Brahms revisited



There are two versions of Brahms Symphony No 4 Op 98 for two pianos (duo **Hans-Peter and Volker Stenzl**, 1990) on their new CD recording (Ars Musici AM1232-2). One version was recorded on two modern Fazioli pianos, and the second on two historical instruments by Bachmann recorded at Müzzzuschlag, where Brahms wrote the symphony, one of which was the original piano on which it was composed. In December 1998 the duo will tour Germany with the Royal Philharmonic Orchestra playing Mendelssohn's E major double concerto.

Brass traditions at the RAM



The cover of Brass Bulletin No 101, 1998 contains an article entitled *The Royal Academy of Music and its Traditions*, detailing a history of brass playing and players at the Academy from the early 19th century to the present day. Visit www.brass-bulletin.ch

Lovingly kept



Edith Steventon with her graduation dress
Photo Janet Snowman

Edith Steventon (1948) visited the Academy just at the time of the *Newsletter* going to press, with the donation to the Archive of her white satin graduation dress, and a red sash which belonged to her colleague, the late Gwendolen Browne. The dress was made for Edith by a Court dressmaker of the day during the time when material was rationed and everything was on coupons. Edith spent her career teaching both adults and children, individually and in groups.

The Wild West...End

After graduating in 1996, I went into the world of 'professional theatre' with trepidation. I was prepared (as every actor and musician should be) to be 'resting' a fair part of the year, and a job at the Royal National Theatre seemed like a pipe-dream floating somewhere in the outer hemisphere. So it was to my surprise and excitement that my first few years as a professional saw me working with the Donmar Theatre Company, Cameron Mackintosh's *Les Misérables* tour company and, most recent, as part of the National Theatre's *Oklahoma* company. Every actor dreams of working at 'The Nash' and to be working with director Trevor Nunn, who made history with his musical productions of *Cats*, *Les Misérables*, *Sunset Boulevard* and *Starlight Express* was a chance not to miss. It seemed that not only I felt this way, but the rest of the cast of *Oklahoma*, all of whom had played or covered West End leading parts and were eager to walk in the hallowed halls as well.

The experience of my first job at the National will stay with me for ever, and it has become my aim now to try and go back there as many times as I can before I give up the boards for retirement (hopefully in about 50 years!). From the dry wit of Vincent, stage door keeper, to Yve, the nurse who tends everything from a splinter in the finger to audience members passing out in the foyer; from bumping into Alan Rickman in the canteen, to hearing 'would Helen Mirren please contact the switchboard'; from getting lost in the rabbit warren of corridors to sitting watching *Countdown* in the prop room with the stagecrew during show breaks, it all made an unforgettable experience.

Oklahoma is transferring to the Lyceum Theatre in January, and I would recommend it as one of the best musical theatre productions of this decade.

Of the 1996 leavers, **Gillian Kirkpatrick** has recently finished *The Rink* at the Orange Tree Theatre, Richmond, following her run in Opera North's production of *Sweeney Todd* playing The Beggar Woman and understudying Mrs Lovett. **Heather Sawney** recently appeared in a production of *Blues in the Night* at the Brockley Jack fringe venue and is currently working on a Blues/Jazz revue for 1999. **Lesley McClymont**, following her runs in *Into the Woods* at York and *Sweeney Todd* at

The Musical Theatre Course is going from strength to strength and is recognised by professional theatre employers as one of the leading training grounds for new musical theatre talent.

SUSIE DUMBRECK (1996)
reports



Susie Dumbreck (the Witch, right) and Tiffany Edwards (Rapunzel) in the Royal Schools' Vocal Faculty Musical Theatre production of Stephen Sondheim's 'Into the Woods', June 1996.
Photo Chris Christodolou

Leicester Haymarket, was recently seen in the rock musical *In the Midnight Hour* in Belfast and Basingstoke. **Sophie Wylie** followed her West End run in Terence McNally's play, *Masterclass* with her current role playing the Confidante in *Phantom of the Opera* in Dublin. **Amanda Hall** and **Loren Geeting** are both performing in *Beauty and The Beast*, where Loren has recently taken over in the leading role of Gaston. **Susie Dumbreck**, following her tour in *Les Misérables*, where she played Madame Thenadier on numerous occasions, is currently filming *Oklahoma* for television. **Stephanie Adlington** is currently pursuing a recording contract in Nashville, Tennessee, and is writing and performing her own material. The 1997 graduates - **Graham McKay-Bruce**, following his year-long run as Marius in *Les Misérables*, is currently playing Rudolfo in a film version of Puccini's *La Bohème* for London Music Theatre. **Andrew Keelan** and **Cathy Cogle** are currently in *Les Misérables* in the Palace Theatre, where they are understudying Marius and Cosette. **Paul Lyons** is playing Schlomo in *Fame* at the Prince of Wales Theatre, and **Ceri-Ann Gregory** is playing Lucinda in the Donmar's production of *Into the Woods*. **Airlie Scott** has just completed a tour of her one-woman show entitled *I Do and I Don't*, and is currently in *Whittington Junior & His Sensational Cat* at The Players Theatre. **Eliza Lumley** will be starting rehearsals for the new

'Abba' musical *Mama Mia* in March 1999. **Chris Vincent** and **Kate Graham** recently finished a tour of *Les Misérables* in Germany, playing Javert and Fantine. Chris is now in *Mary the Showman* at The King's Head, and Kate is playing in Dick Barton Special Agent. Of the 1998 graduates, **Shona White** is understudying Cosette and Eponine in *Les Misérables* tour, currently in Edinburgh. **Gordon Adams** is in *Jesus Christ Superstar* on tour. **Jonathan Penton** and **Christian Jon Billett** are in Cameron Mackintosh's revised version of *Martin Guerre* at the West Yorkshire Playhouse. **Roimata Templeton** is currently rehearsing *Beauty and the Beast* in Germany, and Lee Allroi is currently to be seen in a TV drama on Israeli TV.

All the graduates wish to express their delight in studying at the RAM on the first-ever musical theatre course run by a conservatoire, and wish to say that the training platform was an excellent 'spring-board' into a profession where working consistently depends on such solid training and a professional attitude.

Working Out

THIS SEASON's English National Opera series features **Mary Nelson** (1997) as the Second Wood Nymph in *Rusalka* (conductor **Richard Hickox**, 1967), **David Rendall** (1973) as Otello, **Susan Bullock** (1983) as Desdemona, **Mark Le Brocq** (1992) as Cassio in Verdi's *Otello* (conductor **Mark Shanahan**, 1985), **Bonaventura Bottone** (1972) Pinkerton, **Christopher Booth-Jones** (1972) Sharpless in *Madam Butterfly*, **Susan Parry** (1987) Elizabeth I in *Maria Stuart*, **Elizabeth Vaughan** (1960), Witch/Mother in *Hansel and Gretel*, **Christopher Maltman** (1995) Figaro, **Lesley Garrett** (1979) Rosina, **Leigh Melrose** (1997) Fiorello in *The Barber of Seville* (conductor **Mark Shanahan**), **Kathryn Harries** (1974) Kundry, with **Elizabeth Woollett** (1983) Flower Maid *Parsifal*, **Mary Nelson** Amor *Orpheus and Eurydice*, **David Rendall** Faust in Boito's *Mephistopheles*, **Elizabeth Vaughan** Herodias and **Mark Le Brocq** Narraboath in *Salome*.

CORRECTION

In the last Newsletter it was mentioned that **Paul Murphy** (1988) and **Philip Ellis** (1984) were working for the Royal Opera House in the capacity of conductors for the Birmingham Royal Ballet. The Birmingham Royal Ballet is, in fact, a company in its own right.

Open Day 6th February

JONATHAN WILLCOCKS
director of the Junior Academy
would like to encourage talented pupils
to come and see what's on offer



Junior Academy students Anna Goodall (left) and Rachel Willias (right) with Peter Stark reflected in the mirror

There are many musicians throughout the musical world who enjoyed their earliest specialist music studies as members of what was then called the Junior Exhibitioners' scheme at the Royal Academy of Music. From modest beginnings in 1935, which offered little more than individual lessons with RAM professors, the Junior Academy has evolved to the present day when it provides a full and intensive specialist music curriculum on Saturdays which is an ideal preparation for talented and committed students age 11-18, who have ambitions for a musical career. Although we make no presumptions on eventual Higher Education plans of Junior Academy students, the large majority win places in conservatoire or university music departments - indeed there are currently some 42 undergraduate or postgraduate students at the RAM who came through the Junior Academy courses.

In recent years, we have developed the Junior Academy curriculum to reflect the areas of work which we feel are most important for our students. Central to their studies are three elements - a) individual first study tuition of the highest order, b) coached chamber music for all students each week and c) a strong supporting programme of aural/theory development.

In addition, most of the students are involved in the following - a) choir - our aim is for all students to sing in one of the choirs, which provides invaluable musical, ensemble and aural development as well as a strong social focus, b) orchestral work - through the symphony orchestra, chamber orchestra or other training ensembles and c) performance - all students have termly performance classes, and there are many concert opportunities, both in the Academy and at external venues. Everyone needs to learn how to perform, as well as how to play.

Additionally, there are second-study lessons, composition, conducting and keyboard skills classes, visiting masterclasses and prizes and, perhaps most vital of all, the opportunity for students to rub shoulders with others who share their musical enthusiasms and to be inspired by the musicality of their friends. For most, Saturday is the day of the week which forms the focus of their musical lives.

We are always anxious to ensure that potential Junior Academy students (and those who would benefit from Primary Academy, which offers a similar provision for ages 8-12) are aware of the opportunities. Do please encourage talented pupils to get in touch for a 1999 Prospectus, which includes details of an Open Day on Saturday 6th February, or to telephone with any queries they may have.

RAM Club News

Recent activities

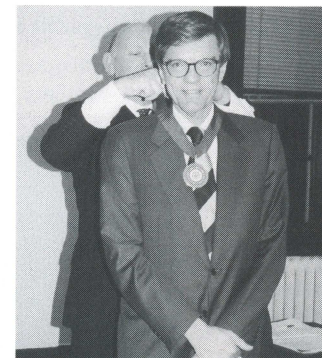
Two special events were hosted during the summer term. On Sunday 21st June the final for the RAM Club Prize was held, with an exceedingly high standard amongst the finalists. The adjudicating panel consisting of Curtis Price, Guy Jonson (who had chaired all preliminary rounds), Noel Cox and Jackie Ross, head of strings at the Birmingham Conservatoire, declared two joint winners - pianist Orit Wolf and Phuong Nguyen, classical accordion. Competitors, panel and audience were entertained to tea afterwards. On 2nd July a much-requested and long-awaited and utterly enjoyable RAM Club Dinner was held in the Duke's Hall, attended by a record number of members and guests. Megan Brady expertly arranged the flowers and an excellent buffet was provided by Sue Lennard. The Principal and his wife were guests of honour. Jocelyn Abbott and Laure O'Gorman provided a short piano interlude after dinner. Both these events are now annual fixtures in the Club's calendar, and dates for 1999 will be advertised in good time.

Our main event during spring term will be 19th February, when we will be hosting an evening performance at the opera, Mozart's *Le nozze di Figaro*, conducted by Sir Colin Davis. Club tickets are in short supply, so members are asked to apply to the Administrator as soon as their notices are received.

Mark Wildman has presided expertly over a very busy year, and we are grateful to him for his meticulous and dedicated work and the many hours he contributed to Club work. We are delighted to welcome Curtis Price as our President, and wish him a happy year.

As always, we welcome new members: please contact Rita Castle on 0171 873 7395 for details - it is very simple! There has been a particularly gratifying increase in interest in the Club from many new members around the Globe.

At the recent AGM, the committee was elected thus: President Curtis Price, Principal of the RAM, Past President Mark Wildman, President-elect Her Royal Highness The Duchess of Gloucester, President of the RAM, Hon. Treasurer Andrew Morris, Hon. Asst. Treasurer Joanna Ive, Hon. Secretary Neil Varley, Hon. Asst. Secretary Malcolm Rudland, Committee Jocelyn Abbott, Jeannette Holmes, Graeme Humphrey, Guy Jonson, Vanessa Latarche, Lesley Lewis, Janet Snowman, Marjorie Thomas, Frank Wibaut. Administrator: Rita Castle.



Curtis Price receives the RAM Club President's Medal from Mark Wildman
Photo Janet Snowman



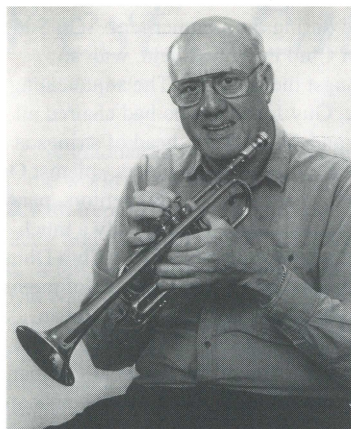
Noel and Jean Cox. Noel, seen holding the President's medal, was responsible for its design and creation and for instigating the donation of the Duke's Hall chairs by RAM Club members and others
Photo Janet Snowman

For Sale

LRAM brocade gown and hood (originally from Northams), £50.
Telephone Mrs Watts 0115 920 6347.
GRSM hood and black conductor's gown.
Please contact Hilary J. Gann 01666 503965

Appreciations

John Wilbraham



Following the death of former student, Fellow and professor, John Wilbraham, on 6th April, a huge gap has been left in the lives of all those associated with him - family, friends, colleagues and pupils alike. John studied at the Academy with William Overton from 1962-5, winning the Aubrey Brain Prize, Frank James Prize and Silver Medal of the Worshipful Company of Musicians. He later studied with Maurice Andre in Paris, and was one of the first and leading exponents of the piccolo trumpet. He made the first of many solo recordings at the age of 23, with the Academy of St Martin-in-the-Fields and the English Chamber Orchestra, and in the same year played on *The Magical Mystery Tour* recording by The Beatles. He was a former principal trumpet of the Royal Philharmonic Orchestra and BBC Symphony Orchestra, and was a guest principal with the Vienna Philharmonic, among others. From 1988-90 he was co-principal trumpet with The Philharmonia. John was larger than life both in stature and in character.

I first met John in 1978 when he was playing as a soloist at the South Hill Park Music Festival, Bracknell. I was playing with a brass group made up of local players, mainly young people. We were to perform some fanfares from the roof of the Arts Centre and John offered to join us. I'll never forget him roaring with laughter, trying to squeeze through the hatchway to the roof. When I heard him perform later that day, it was inspiring. He was the first well-known trumpeter I had heard and, at the time, I'd no idea that he was to become my teacher and friend.

The next time I met John was at the National Youth Orchestra of Great Britain, where he was the regular trumpet tutor during my time there. All the brass players enjoyed his coaching sessions, full of musicianship, infectious enthusiasm and hilarious stories. He had time and advice for everyone. On gaining a place to study at the Academy, I was fortunate to have him as my teacher. He supported me through some major problems with my playing, always showing incredible

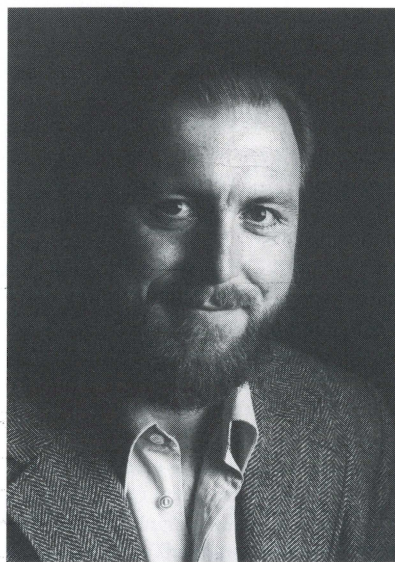
patience and encouragement.

John was a complex man who lived and breathed the trumpet. His teaching methods, like the man himself, were often misunderstood. However, if you allowed him to help and had faith, it worked. He was also outspoken and could not understand people who did not share his own enthusiasm for learning and for life. This caused him many problems. Despite this, his success as a teacher is evident by the number of players in the profession today. Both students and professionals sought his advice and not only trumpeters benefited from his wisdom. After leaving the Academy I worked with John on a number of occasions ... a great privilege and experience. I was also lucky to have John perform, with Ben Lees (another of his pupils), at my wedding. This was particularly special as he had also helped my wife (Clare Lintott, *horn*) with aspects of her playing and had given us both a huge amount of support.

It was sad to see John's health deteriorate and cause him so much pain in the last few years. In 1988 he was very ill with kidney failure and nearly died. Since that time he was plagued by ill-health which the doctors never fully understood. Though struggling to cope with this and a lack of work, John still gave time to his friends and those who needed help themselves. The attendance at his funeral was an indication of the warmth felt towards him. For me, as so many, he was more than just a teacher; he was a friend and mentor.

For those interested in John's teaching philosophy, a method is due to be published shortly by Stainer and Bell. This was put together, by John and former pupil Matthew Booth, in the months prior to his death, and is dedicated to his memory. Now would also be a fitting time to re-release his solo recordings on CD format. His brilliance as a performer should be available for all to hear.

Oliver Preece



Pianist Peter Pettinger, who died in August 1998

Eric Fenby

A rather belated postscript to all the press tributes last year for my former composition professor, none of which I have seen related the story which Fenby used to tell of how he and Ernest Lough were 'in competition' for who was to sing on that famous 78rpm recording of Mendelssohn's 'O for the wings of a dove'. Fenby had a remarkably beautiful treble voice as a boy, and apparently the decision as to who was to record the piece was made on the toss of a coin. Fenby lost. It is interesting to speculate on how different his career might have been had he won. Ernest Lough went on, after his voice broke, to become a useful baritone in the choir of the Temple Church. When Fenby's voice broke, he was left with just a few sparse notes in the middle range and nothing else at all. He always used to say that being unable to sing as an adult was God's way of balancing up the gift he had been given as a boy.

Paul Inwood

Margot Macgibbon

Margot Macgibbon, founder and leader of the Macgibbon String Quartet, was born in Melbourne, Australia, in 1906. She began her musical studies there, learning both piano and violin. She arrived in London in 1927 having won an Associated Board Scholarship to study with Spencer Dyke and Frank Britton at the Academy. For more than half a century she was destined to be involved with some of England's music-making at its best, and to gain a reputation as one of our foremost chamber musicians. In 1929 she was appointed a sub-professor in ensemble playing. She also studied violin with Sascha Lasserson, whose Memorial Trust she co-founded in 1979. It was during her studies at the RAM that she met her future husband and fellow-student Frederic Jackson who himself was to become an outstanding piano teacher and inspiring choral trainer. She was a member of Harry Blech's London Mozart Players almost from its beginning until her retirement, but it is as leader of the string quartet which bore her name that which she will be especially remembered. The ensemble brought great pleasure to audiences at concerts across the country and through the frequent BBC broadcasts in the years following the war. In her later years she joined the panel of adjudicators for the Lasserson Memorial Violin Competition. She was a formidable critic, setting just as high standards for others as for herself, and she was quick to make her feelings known when she believed those high standards had not been maintained. She greatly enjoyed spending many hours with like-minded colleagues and friends, discussing her favourite subject, and it was not unusual for a musician-neighbour meeting her whilst shopping in Ealing to be confronted with a discourse from Margot about the beauty of Brahms's songs and some profound

observation about the character and personality of the composer. She adored the works of Beethoven and the concerto which she had so many times performed remained her favourite. She was playing almost to the end, even after the first stroke which had left her unable to complete long sentences.

Brian Underwood

Ursula Connors

Ursula Connors (1958) died of a malignant brain tumour in August 1998. Friends and colleagues formed a wonderful choir, and her voice was also heard on tape. She will be sadly missed, especially by husband Ted Darling, daughter Jackie and son Peter. A year ago their Ruby Wedding celebrations were announced in the *Newsletter*.

Marjorie Withers



Marjorie and Herbert Withers

There must be many people who recall the name of Marjorie Withers with affection and gratitude. A life dedicated to music, to the piano and to her beloved pupils. Those of us who were fortunate enough to have studied with her will know that we all became, in one way or another, her children, and she watched over us like a mother hen, discreet yet aware. Marjorie Corker was born in Nottingham in 1904. She began her studies at the Academy in 1925, and had a distinguished studentship, winning many prizes culminating in the Cuthbert Nunn Prize in 1930 and the Charles Lucas Silver medal in 1931. It was during this time that she met Herbert 'Bertie' Withers, who was then professor of cello and supervised the Ensemble Class. During the next few years a romance began, and they were married in 1938, moving to Gerrards Cross to take up residence in 'Hillside', a house that was to become legendary for generations of young pianists, and where Marjorie was to spend the remainder of her long life.

I met Marjorie in 1957 and vividly remember going to 'Hillside' for my first lesson. The house, always open with the front door off the latch, had an atmosphere of peace and warmth. It was a haven, a home open to all, and its breathy embrace was part of the piano lesson experience. It harboured memories of the War, of musical evenings with Clifford Curzon, Dennis Brain and many other luminaries of the day wishing to escape the London Blitz. Marjorie often recalled that time, and relished memories of having a few shillings left over from the weekly budget. Clutching this unexpected jackpot, she and

Joan Clarke

Joan's connection with the Academy began as a student in 1948. She studied with the late Evelyn Langston, gaining both LRAM for both singing and piano. She was an excellent musician and began her professional career as a member of various chamber choirs, singing for Antony Bernard, Geraint Jones and John McCarthy; her solo work was mainly in the field of oratorio and recital work. In the early 1980s she became a professor at the Academy, retiring in 1991. Prior to this she had to contend with failing eyesight, which few people knew about, but which I'm sure caused much stress in her life. In January 1997 she suffered a stroke caused, it was later diagnosed, by a brain tumour. Her last year was a very depressing one for her, much of the time in hospital, following brain surgery. Her bravery during this time was admired by all who visited her. Her death in March was kindness for her but a sad loss for her friends.

Jean Austin Dobson

Bertie would treat themselves to an evening at the local cinema and the latest Hollywood movie. It was, despite the international situation, a time of great joy and closeness for them. The Slough Philharmonic, conducted by Bertie, was a regular feature of their lives, as was the constant round of chamber music. How well I remember Marjorie describing bicycling from Gerrards Cross to Slough in those dark, black-out days. And who can forget 'Rattlebugs', their trusty Wolseley, still surviving in 1960?

Bertie, a warm and lovable man, became ill with a series of strokes shortly after I began my lessons with Marjorie. Her devotion to and care of Bertie over a number of years are, to my adult mind, quite extraordinary and heroic. Despite all the difficulties of dealing with an invalid single-handedly, she managed to run the house and garden together with a growing teaching practice, and always maintained a demeanour of warmth, humour and good cheer.

Following Bertie's death in 1961, she hurled herself with even greater vigour and devotion to teaching. A regular event in those days were the pupils' concerts, as memorable for the delectable spread of homemade cakes and jellies as for the music. And then there were the duets with her beloved sister Betty, which always seemed to end up with helpless laughter. It is impossible to recount here what she gave to so many, pupils and parents alike. Many became life-long friends. Her legacy is incalculable and both she and 'Hillside' will live on in the memory of all those fortunate enough to have been part of her life. It is my hope that those reading this will make contact so that, in some way, her name and Bertie's will live on in perpetuity. Our hearts go out to her family, to her brother Peter and sister Joan, and to all those whose lives she touched and enriched.

Philip Fowke

Deaths

It is with deep regret that the Academy notes the following deaths

Gloria Bowler (née Spencer, 1951), 10 October 1997

Stella Child (née Goodyer, 1930s), 8 March 1998

Joan Clarke ARAM (1950), 18 March 1998. Former member of professorial staff

Ursula Connors

Greta Bannar Martin (née Skull), 31 October 1998

Ivor Foster FRAM, 28 June 1998. Professor, RAM, 1933-65

Daryl Greene (1969), August 1998.

Geraint Jones FRAM, 3 May 1998. Professorial staff 1960-87.

George Lloyd on 3 July 1998

Margot Macgibbon (1930) (Mrs Frederic Jackson), 4 September 1998.

Peter Pettinger ARAM (1968), 23 August 1998.

Clive Richardson ARAM (1932), 11 November 1998.

Alfred Schnittke HonRAM, 1998

John Wilbraham FRAM, 5 April 1998. Left 1965.

Former member of professional staff.

Marjorie Withers (née Corker, 1930). 24 February 1998.

Who, What, When, Where, Why?

The *'Where Are They Now?'* document has resulted in the following people being *SOUGHT!* Please let Janet Snowman at the RAM know if you have a contact address or phone number for the following. No address or phone number is given out without the specific permission of the person concerned.

Ettore Adami, 1961
Jean Margaret Barlow, 1958
Ruth Mary Bourke, 1949
Anne Marie Casey, 1979
Zabalita Cover, 1961
Joyce Cunliffe, 1947
John Collinge, 1967
Michael Dunn, 60
Rachel Frewer
Philip Groot, 1960
Shelagh Gaynor Mary Hagan, 1949
Elizabeth Hawke, 1958
Helene Jones, 1961
Rosemary Angela Lloyd
John Morris, 1969
Elizabeth Peerless, 1959
Sheila Probert (Mrs Thomas), 1961
Beatrice Taylor (NZ)
Bridget Unna

Mrs Doreen Strong is anxious to trace the whereabouts of Miss Hikari Evangel Takimoto Hamilton, who was educated at Clapham High School, London, then commenced her music career (cello) in London in 1937/8. After the War she taught at a school in Colchester. Please contact Mrs Doreen Strong, Flat 1, Ramsay Hall, Byron Road, West Worthing, Sussex BN11 3HN.

In 1950, 32 youngsters aged 10, 11 or 12 gathered for the first time in Maidstone for the beginning of the Kent Junior Music School. Peter Mayes (01323 642116) is hoping to arrange a reunion for as many as possible in September 2000. Please telephone or write to him at 24b Bedford Grove, Eastbourne, Sussex BN21 2DU.

Hands across the skies

Trombonist Richard Cross with memories of the Sinfonia's recent tour



On the Great Wall - David Rattray (instrument custodian) with students Matthew Billing, Hannah Perowne, Guy Chilton, Rachel Dunlop (assistant orchestral manager), Catherine Bullock, Richard Cross, Ruth Funnell, Ben Nabarro, Jonathan Ayling, Marius Flatby, Naomi Timms. On the right - Richard Cross, second from left, with trombone and tuba colleagues from the China Youth Symphony Orchestra

On 3rd May we landed in Beijing - a sense of excitement and impatience to play conquered the jet-lag of our long flight. After our first meal, we walked the short distance to Tianenmen Square which was bathed in the afternoon sun. There was so much to absorb - each street was adorned with lavish architecture interspersed with old buildings in various states of repair. Rickety, well-travelled rickshaws rattled past and cheeky market merchants overpriced their wares; we soon became accustomed to the haggling game.

Rehearsals began at the China Central Conservatory and friendships between the Chinese and English musicians were quickly struck up. The Conservatory trombone students invited me to play in a quartet rehearsal coached by their professor. This was a fascinating experience and the music seemed all the more beautiful for being the only language that we could all understand.

The Sinfonia performed at the British Embassy, Beijing Concert Hall and at the Century Theatre with the China Youth Symphony orchestra. As an encore we played a piece of traditional Chinese music called *Dance of the Yao People*. Our friends had shown us how to play their music in the characteristic oriental style with intricate ornaments and, as the audience recognised their familiar melody, a deeply moving wash of radiant applause came over us. Our two cultures had embraced in the shared performance of their music, and the audience's warm reception created a very special heartfelt moment for us all. Before leaving China we enjoyed some sightseeing, including a trip to the Great Wall, as well as being guests at some lavish venues. After exchanging addresses with our new-found Chinese friends, it was time to hit the skies once more and head for Japan.

Tokyo presented a culture which was in complete contrast to our experiences in Beijing. Technology lined the streets and Rainbow Bridge stood impressively before us as a showpiece for modern architectural accomplishments. We were privileged to open the new concert hall in the Conservatory which we were visiting, Tokyo Geidai, and we had the honour of performing in Kioi Hall to the Empress of Japan. Rehearsals commenced with Geidai students and friendships were quickly forged between us. Our Japanese friends were again warm hosts and accompanied us on many trips into the city.

The three weeks of our tour passed quickly and, after performing at the British Embassy in Tokyo, we gave our final performance with a combined orchestra of Japanese and English musicians in Orchard Hall, and the concert climaxed with a performance of Tchaikovsky's Fourth Symphony. Colin Metters, our conductor, was inspirational throughout the tour, and he once more drew a hugely powerful performance from the orchestra. In the last movements, many of us played with our eyes glazed with emotion. The symphony concluded triumphantly and created a wonderful 'high'. After the final reception we made music and celebrated together right through until morning. Addresses were exchanged and it was time to bid an emotional farewell to our friends from the Far East.

The tour was something very special to all of us, and many of us are still in contact with our Chinese and Japanese colleagues. Here in London I have several times heard our encore, *Dance of the Yao People*, being played on a Chinese violin in Covent Garden, and each time I stop in my tracks and a part of me is back in Beijing with the local people and architecture around me.

Can you help?

Musicologist **Philip Sear** would like to hear from anyone who may have special knowledge of Frederick Corder, former Academy student, professor and archivist. Please contact him directly at 68 Appledore Gardens, Lindfield, West Sussex RH16 2EO. Tel 01444 483794

Stewart Spencer is currently working on a volume of eyewitness accounts of Wagner for Faber's series *Composers Remembered*, and wondered whether anyone might have material which would be suitable for inclusion. In particular, he is interested in unpublished reminiscences of Prosper Sainton, George Macfarren and Cipriani Potter, all of whom were associated with the Academy and all of whom met Wagner in London in 1855. If you have access to information about or have an interest in these areas, please contact Stewart at 106033@compuserve.com or telephone 0181 533 0570

Don't Forget

Viola Festival at St John's Arts Centre, Harlow, from 19-21 February. This year in honour of distinguished critic Tully Potter, and in aid of the Lionel Tertis International Viola Festival. See p.35 for details.

ALL WELCOME

Further information from
John White FRAM
Telephone 01279 422567



**Royal
Academy
of
Music**

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